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100 16mm. and 9.5mm. Col. £6/10/- BW. £1/15/-
50 8mm. Col. £3/5/- BW. £1/1/-

★ **Millstream.** Scintillating Daborn Cartoon. **House of Cards.** Playing cards playing games.

The Cork Hat. Even cigarettes fall in love. **The Duel.** Potatoes fight a duel over a carrot.

★ **Short Spell.** Animated alphabet. "... ingeniously funny!" **Punch.** BW. Sound version. £2.

150 16mm. and 9.5mm. Col. £9/15/- BW. £2/12 6/-
75 8mm. Col. £4/17 6/- BW. £1/11 6/-

Googlie George. Puppets play cricket. **Jack Barton.**

★ **Two's Company.** Pixillated comedy by the Grasshopper Group. BW only.

Whoosh! Wide boys sell old crock to lame brain. BW only.

★ **Headline.** A tramp's moment of terror. BW only.

★ **Coming Shortly.** Satire on film trailers. "... one long laugh!" **Picturegoer.** BW only. 16mm. Sound version. £3.

200 16mm. and 9.5mm. Col. £13. BW. £3/10/-
100 8mm. Col. £6/10/- BW. £2/2/-

★ **Eggs for Breakfast.** A search for gulls eggs leads to danger.

★ **Low Tide.** Drama on the golden sands. **Peter Bowen.**

Paintbox Holiday. Concerning young love and a paintbox.

Late for Work. Fast and furious pixillated comedy. BW only.

Perils of Picturegoing. Uproarious comedy about 3D. BW only.

250 16mm. Col./8d. £17/10/- BW./8d. 85
250 16mm. and 9.5mm. Col./8t. £16/5/- BW./8t.

£4/7 6/-

125 8mm. Col./8t. £8/2 6/- BW./8t. £2/12 6/-

★ **Watch the Birdie.** Biographic's cartoon fantasy. "... wit in every inch." **Evening Standard.**



★ Indicates Ten Best
Winners.

9.5mm. prints supplied by
**Walton Sound and
Film Services.**

Australian Distribution:
Messrs. Cinesales,
11 Norton Street,
Leichardt, N.S.W.

350 16mm. Col./8d. £24/10/- BW./8d. £7
350 16mm. and 9.5mm. Col./8t. £22/15/- BW./8t.
£6/2 6/-

175 8mm. Col./8t. £11/7 6/- BW./8t. £3/13 6/-

★ **Battle of Wangapore.** Celebrated Grasshopper Group Cartoon.

★ **Go West Young Man.** Meccano puppets in burlesque Western St.

Target Lunar. Puppets invade the moon. BW/St only.

★ **Driftwood and Seashell.** The story of a painting. "My own favourite ..." C. A. Lejune. BW sound only. 16 f.p.s.

200 8mm. BW. £4/4/-

★ **Nemesis.** H. A. V. Bulleid "... vigorous

essay in the macabre." 4.C.W.

450 16mm. and 9.5mm. £7/17 6/- 225 8mm.

£4/14 6/-

★ **Mariionettes.** Ace Movies macabre thriller. BW only.

500 16mm. and 9.5mm. Col. £32/10/- BW.

£8/15/-

250 8mm. Col. £16 5/- BW. £5 5/-

★ **History of Walton.** World famous animated cartoon.

★ **Two Friends.** Based on Maupassant's short story. 8mm. BW only.

★ **To Camp in the Clouds.** Mountaineering in Scotland. Colour only.

★ **A Thousand Times No.** Olde tyme melodrama, new ideas. Colour only.

French Leave. Derek Hill's holiday film. 16mm. Col./8d only. £35.

600 16m. Col./8d. £42

★ **Raak.** Tale of the wedge tailed eagle. "... first

rate Australian Documentary." **Truth.**

700 16mm. and 9.5mm. Col. £45/10/-

350 8mm. Col. £22/15/-

★ **Sakura.** A tragic love story of old Japan. Ace Movies.

800 16mm. and 9.5mm. £14. BW.

★ **The Miracle.** A nun's fight against temptation. Ace Movies.

400 8mm. £8/8/- BW.

★ **Paper Boat.** The story of a brief love affair. Tony Rose.

Adventure
film productions

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Wallace Heaton's Notebook

THE G.B.-BELL & HOWELL AUTOMATIC LOOP FORMER ATTACHMENT

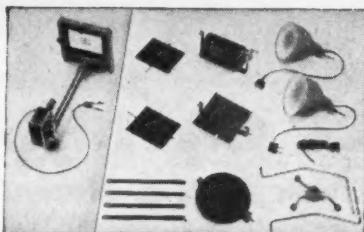
has been designed to prevent film damage by the loss of lower loop during projection. Easily fitted to any G.B.-Bell & Howell 16mm. projector in a few moments. It is invaluable when projecting films with damaged perforations or poor splices. Price 25/-, post 6d.

9.5mm. USERS send today for a copy of Pathescope's latest catalogue of silent and sound films. Contains details of hundreds of entertaining films of all kinds that you can buy for your private library. Price 2/6, post 4d.

YOU CAN ENSURE that your Paillard Bolex projector is running at the correct speed by fitting a stroboscopic speed indicator. Easily fitted in a few moments, the stroboscope provides an accurate check of projection speeds of 16 and 24 f.p.s. Prices: for type G projectors 19/6; for 8mm. MBR model 18/6, packing and postage 6d. extra.



IT COSTS VERY LITTLE to provide a safe storage for your precious films. Wallace Heaton's Film Storage Cases provide the ideal solution to the question of how to keep your films safely. They are hand made in wood, handsomely finished in a durable mottled silver grey paint with smart handles and fasteners. Each film is separated from the next by a strong partition. These cases are available in two sizes:
No. 1 to hold 10, 8mm., 9.5mm., or 16mm. 400ft. films in cans. Price £3.15.0
No. 2 to hold 10, 8mm., 9.5mm., or 16mm. 200ft. films in cans. Price £3.3.0



THE PAILLARD 8mm. TITLER. Enables the owner of a Bolex C.8 or B.8 Camera, to make excellent film titles, accurately centred, with a wide variety of special effects. An ingenious device that fits on the lens ensures that the titles are perfectly centred.

THE BASIC EQUIPMENT consists of a platform with title frame, centring card, camera support and special centring device. Price £10.

THE SET OF ACCESSORIES includes the lighting system and special effects kit, including four elevating feet, two change over boards for horizontal and vertical revolving drum with hand crank, flip-flap board and animation board. Price £19.

A SPECIAL OFFER OF 16mm. REELS AND CANS. We have a limited number of 400ft. aluminium reels in titplate cans priced at 3/9 (post 9d.). These are of a well-known make and brand new (ex-Government). Usual price 6/6.

VEBO SUPPLEMENTARY LENSES enable you to film titles and other subjects at close range with cameras having fixed focus lenses. Five different lenses are available for filming at distances of 7in., 10in., 15in., 20in. and 23in. Supplied in an adjustable mount to fit lenses up to 1in. diameter. Price 15/- each, post 6d.

F/0.95 That's the amazingly large aperture of Bell and Howell Angenieux's new high speed 1in. lens for 16mm. cameras. With this ultra fast objective you can now take films in locations where previously poor light rendered photography out of the question. This lens, which has extremely good resolution, is fitted with click stops, depth of focus scale, filter retaining ring, screw-in lens cap and is hard coated. With standard 1in. C type mount to fit most 16mm. cameras. Price £10.5.

THE ADVENTURE film catalogue contains details of many of the A.C.W. 'Ten Best' prizewinning films that you can purchase for your private library. Included are *The Battle of Singapore*, *The Millstream*, *History of Walton, Low Tide*, *The Miracle, Coming Shortly*, and many others. Available in both 8mm. and 16mm. sizes—most titles are in stock at our Cine Department at New Bond Street. The 'Adventure' catalogue is free on request.

THESE BOOKS will help you to get better results and more enjoyment from your hobby.

"G.B.-Bell & Howell 8mm. Cine Manual," H. A. V. Bulleid, 32/6 (post 1/-). Over 250 pages and 40 illustrations.

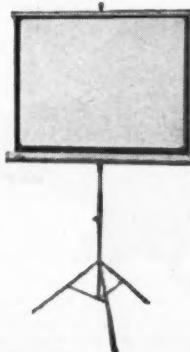
"The simple art of making films," Tony Rose, 25/- (post 1/-).

"Better color movies," Fred Bond, 42/- (post 1/-). Simple answers to common problems.

"Ribbons of sound," Karl A. Barleben, 21/- (post 9d.). Magnetic tape recording explained.

"Special effects in cinematography," H. A. V. Bulleid, 22/6 (post 9d.). A comprehensive guide to almost every effect that the amateur can produce.

AN INEXPENSIVE VIEWER. The P.S. Inspection Viewer is an inexpensive device which is of great assistance in identifying those shots you wish to cut. It consists of an illuminated ground glass panel with magnifying lens and two guide rollers to keep the film in position under the magnifier during examination. Fits on the rewind. For all film sizes. Price £3. Post 1/-.



STARLIGHT JUNIOR TRIPOD SCREENS offer the many undoubted advantages of Tripod support, portability and ease of erection at low cost. The Starlight is available in the following sizes: Beaded White
 31 1/2 x 23 1/2in. £8 2 6 £7 0 2
 40 x 30in. ... £9 7 0 £8 5 0
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G.B.-Bell & Howell New 605A Sportster 8mm.

Unaltered in its basic design for more than 20 years, the Sportster has now been modified to incorporate several new features. The specification now includes: Standard type D threaded mount; five operating speeds—8, 12, 16, 24, 32 f.p.s.; built-in exposure calculator; three way start/stop button—run, lock run and single shots; bright optical viewfinder with masks for telephoto lenses.

Price. Sportster 605A 8mm. camera, fitted with 12.5mm. f/2.5 Trialt universal focus lens	£65	17	5
Sheath type leather case	£2	8	8
Ever Ready leather case	£4	3	5
Combination leather case	£6	5	1

G.B.-Bell & Howell New 605B Sportster Duo 8mm.

The Duo model incorporates all the features of the Sportster 605A plus a two-lens turret. This has a central swing pivot for rapid interchange of lenses with optically matched viewfinders that locate automatically.

Price. Sportster 605B Duo 8mm. camera, fitted with f/2.5 12.5mm. Trialt universal focus lens and one viewfinder	£56	5	11
Combination type leather case	£6	5	1



The New 16mm. Bell & Howell 70DR

Latest in the '70' range of precision cameras, the DR has every feature needed for professional quality 16mm. films. The three-lens turret is coupled to the viewfinder turret for automatic selection for the right viewfinder. Seven operating speeds; 22ft. film run; critical focuser and removable hand crank. The 70DR takes 50ft. or 100ft. spool loading films. Price with f/1.9 T.T.H. lens. £231 0 0
Leather outfit case £12 12 0

TAYLOR HOBSON LENSES

In Standard C mounts, with click-stops, fully colour corrected and finished satin chrome. Each lens is hard coated and has a built-in filter retaining ring and dust-proof metal end caps.

	Positive Viewfinder
	£ s. d.
7in. f/2.5 Taytal, wide angle	25 0 5
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2in. f/3.5 Telekinic, x2 long focus	27 16 0
2in. f/2 Telekinic, x2 long focus	33 7 2
2.8in. f/2.8 Telekinic, x2.8 long focus	37 10 7
4in. f/4 Telekinic, x4 long focus	41 14 0
6in. f/4.5 Telekinic, x6 long focus	54 4 0

In addition to fitting all Bell & Howell 16mm. cameras, Taylor Hobson lenses are suitable for use with other cameras having standard type C lens mounts.

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PROJECTOR SPECIALISTS

**Professional Quality for the 8mm. user is
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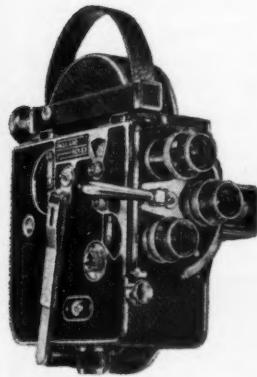
This amazingly versatile camera opens up almost unlimited movie making possibilities together with superb construction to give the finest possible results on 8mm. film.

The most outstanding advantage is its large film capacity, being the only camera taking 100ft. of double run 8mm. film (giving 200ft. of single run 8mm.). This makes the H.8 the cheapest camera to run, as by using 100ft. spools of Kodachrome, there is a saving of 21/8 per film, compared with the cost of four 25ft. spools. Furthermore, the large capacity of the H.8 makes it ideal for filming subjects such as processions, sports and wild life, where frequent stops to change film might mean the loss of precious scenes.

The specification of the model H.8 includes: automatic loading mechanism, three-lens turret, zoom type octometer viewfinder, reflex focusing finder, footage and frame counters, forward and reverse hand cranking, accurate filming speeds 8-64 f.p.s., 'time' or instantaneous single picture release, telescopic winding handle.

There is also a wonderful range of Paillard accessories available for the H.8 user including an electric drive motor, pistol grip, tripod, underwater container, parallax compensator, gate focusing finder and many others.

We will give you a generous allowance for your present camera, in part exchange for a Paillard H.8, and you can pay the balance in monthly instalments if you wish.



PRICES. Paillard H.8 Camera with:

13mm. f/1.9 Yvar lens	...	...	...	...	...	...	...	£153	11	11
12.5mm. f/1.5 Switar lens	...	...	...	...	...	...	...	£190	8	6

ADDITIONAL KERN PAILLARD LENSES

Wide-angle 5.5mm. f/2 fixed focus	...	...	...	£47	1	8
Wide-angle 5.5mm. f/1.8 focusing	...	...	...	£58	7	7
Telephoto 25mm. f/2.5 focusing	...	...	...	£27	16	0
Telephoto 36mm. f/2.8 focusing	...	...	...	£29	3	9

We have a coloured, illustrated folder and price list of the Paillard H.8 camera which we shall be pleased to send you on request.

PAILLARD H16 REFLEX 16mm. CAMERA

The Bolex continuous reflex viewfinder shows the exact image registered by the shooting lens, whether the camera is at rest or in operation. You see the results at a glance, exactly as they will appear on the screen. No more guesswork, no correction for parallax is required—just take aim, adjust focusing until the viewfinder image is sharp and press the button. Bolex Reflex viewfinding ensures that all your pictures will be sharp and entirely free from parallax errors. Other advantages include: uninterrupted viewfinding, change of focus during filming, check on depth of field, check on exposure, simple filming of titles and other small subjects.

The other features of the Paillard Reflex include: 100ft. spool loading; automatic threading; variable speeds 8-64 f.p.s.; single shot release; hand crank for backwinding; filter slot; frame counter; and three-lens turret.

Prices. H16 Reflex camera with 25mm. f/1.5 lens	...	...	...	...	...	...	...	£243	5	0
16 Reflex camera with 25mm. f/1.4 lens	...	...	...	...	...	...	...	£262	14	2
Major carrying case	...	...	...	...	...	...	...	£13	18	0



FROM 1/5TH DEPOSIT

ACCESSORIES
for
Film Editing
Projection and Storage



**FILM
REWINDERS**

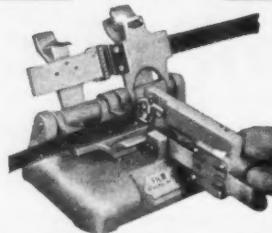
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AS SUPPLIED
to

Film Societies — Film Libraries
Film Studios and Laboratories

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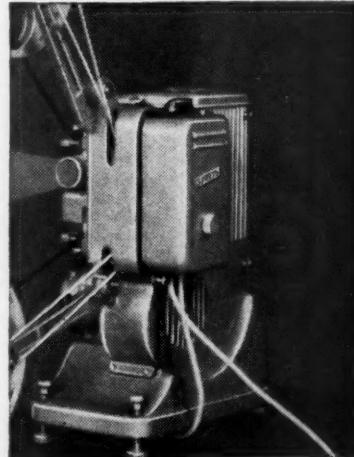
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THE SPECTO SPEED CONTROLLER

A simple accessory for keeping the Specto Projector in step with a tape recorder. There is no connection, mechanical or electrical, between the projector and the recorder. The tape speed at which the recordings are made is immaterial, providing the speed used is reasonably constant.

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Bolex H.16, f/1-4	£158 10 0
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MagazineKodak, 16mm., with f/1-9 Lens	£42 10 0
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8mm. Cine Kodak 20, f/3-5 Lens	£18 10 0
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16mm. G.B. 613H Projector, 750 watt and case	£77 10 0
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8mm. Muray E Viewer, board and arms	£24 12 6
8mm. Moviscope Viewer, arms and boards	£38 2 6

METER

Weston Cine Meter	£10 18 3
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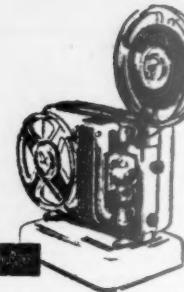
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Zeiss 8mm. Movilux 8

The illustration shows the projector in working position standing on part of its own case with the 400ft. reels in position. When closed this projector case measures only $11\frac{1}{2} \times 8\frac{1}{2} \times 6\frac{1}{2}$ inches, it is entirely self-contained. It carries everything, the spools, lamp, flex, etc. The weight is only eleven pounds. For A.C. current only (200-240 volts); 22mm. f/1.5 Certar projection lens. Special silent-running motor, power or hand rewinding; 300 watt lamp; film speeds 16, 18 and 24 frames per sec.

£62.4.0

Or deposit of £31 12 0 with 12 monthly payments of £2 15 9 or 18 at £1 18 0.

SECOND-HAND CINE CAMERAS

8mm. Bauer, 88c, f/2.7 Kinopan, wrist strap	£39 10 0
8mm. Bauer 88b, f/1.9 lens, 2 filters, wrist strap, complete with box and instruction book	£65 0 0
8mm. Cine Kodak Eight, f/1.9 lens, filter, case	£27 10 0
8mm. G.B. Sportster, f/1.7 lens, 38mm. Xenar, case	£65 0 0
8mm. Agfa Movex 8, f/2.8 lens, E.R. case	£25 0 0
16mm. Cine Kodak Magazine, f/1.9 Kodak Anastigmat	£25 8 0
16mm. G.B. Autoload 603, 1in. f/1.9 Serial	£79 10 0
16mm. G.B. Autoload 603T, f/1.9 lens, 2in. f/3.5 Telephoto, case	£115 0 0

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8mm. Bauer Pantalaux, 500 watt	£47 10 0
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9.5/16 Specto Dual, case	£42 10 0

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12.5 cm. f/2.5 Taylor Hobson, for G.B. Sportster	£3 15 0
Paillard Stereo Outfit	£55 0 0
8mm. G.B.-Bell & Howell Model 606 Projector, Case	£4 0 0
Case, for Cine Kodak Royal	£3 10 0

Zeiss Moviscop Cine Viewer

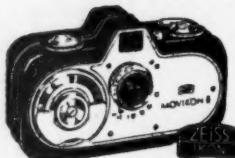


The film may be run through these precision viewers either in a forward or backward direction. The viewing screen is well hooded so that a very bright picture may be seen even with normal room lighting on. In stock with the new grey finish.

16mm. Model £38 16 6

8mm. Model £38 2 6

8mm. Zeiss Movikon '8'



Uses 8 mm. 25ft. double-run film. Has the f/1.9 Zeiss coated Movitar lens; 4 speeds. Of unusual shape and design which make it very comfortable in use.

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Triatal fixed focus lens ... £45 17 5
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16mm. AMPRO NEW EDUCATIONAL PROJECTOR



750 or 1000 watt lamp; 2000ft. spool capacity; 16 and 24 frames per sec.; sound unit; 6-8 watt amplifier; 15 ohm. 8in. speaker; voltage adjustment facilities for amplifier; slide-out film gate; easy lacing; automatic loop former; fast rewind; provision for microphone or gramophone input.

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8mm. Portay Editor

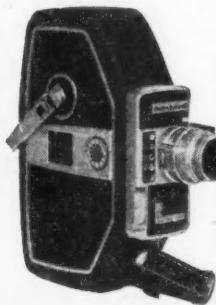


A completely self-contained unit showing the modern trend of greater compactness in apparatus of this type. The rewinders are geared and the animated picture is brilliantly illuminated. Price without splicer

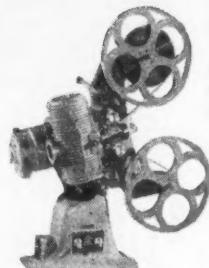
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A new American Bell & Howell cine camera which uses 30ft. and 100ft. lengths of 16mm. film. With f/1.9 coated "Sunomatic" lens, which incorporates an exposure dial, and fitted in a focusing mount. Variable speeds of 8 to 48 f.p.s. and featuring the remarkable new Negator Spring giving a 32ft. run per wind. Price complete with case ... £128 2 0
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624B

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This camera is identical in design to the well-known F/2.4 with 1/2-3 lens. Integral exposure guide using international exposure symbols is another addition, and excellent features such as single picture device, telephoto-finder masking, etc. are of course retained.

606H

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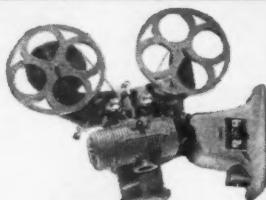
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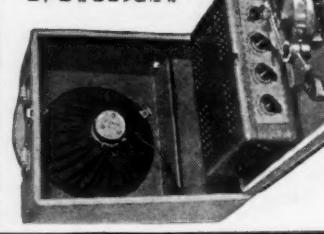
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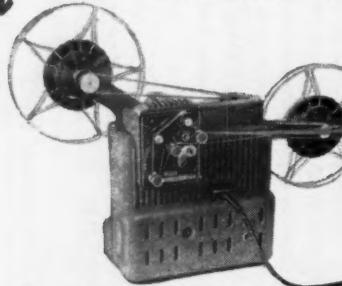
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16mm. Zeiss Movikon, f/1-4 Sonnar, Coupled rangefinder, various speeds, 100ft. spool loading, complete in case £89 10 0
16mm. Kodak Model B, f/3-5 lens, 100ft. loading ... £17 10 0
16mm. Kodak Model K, f/1-9 lens ... £59 10 0

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New design permits rapid loading with no kink or twist of the film. Constant speed, trouble-free motor. Cash Price £56 5 11. Week's Trial for 115/- then 8 monthly payments of 135/11.

LATEST version of the well-known B. & H. Sportster is a twin-lens swing-turret camera. The lens and viewfinder aligned automatically, and a large range of high-quality Taylor Hobson interchangeable lenses is available. Fitted with 12.5mm. f/2.5 universal lens as standard, 5 running speeds and 3-way starting button.

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Kodak Brownie, f/2.7	21 17 10	45 0	52 10
G.B.-Bell & Howell 624 f/2.3	28 13 6	55 0	69 9
G.B.-Bell & Howell 624-B f/1.9	31 5 0	60 0	76 1
G.B.-Bell & Howell 605A Sportster, f/1.7	62 11 0	125 0	151 4
G.B.-Bell & Howell 605A Sportster, f/2.5	45 17 5	90 0	111 2
1½in. f/1.9 Serital	26 8 2	55 0	63 7
B. & H. Sportster Duo, f/2.5	56 5 11	115 0	135 11
6.5mm. f/1.75 Taytal, with view-finder	27 2 1	55 0	65 5
Specto 88, f/2.5	41 14 0	85 0	100 8
Zeiss Movikon, f/1.9, new variable speed model	59 5 0	120 0	143 2
Paillard Bolex Model C8, f/2.5 Yvar	49 19 4	100 0	120 10
Paillard Bolex Model B8, f/2.5 Yvar	63 17 4	130 0	154 2
Paillard Bolex Model B8, f/1.9 Yvar	79 18 6	160 0	193 5
Eumig Electric, f/2.8	33 7 2	65 0	80 11
Eumig Model C3, f/1.9, coupled exposure meter	75 1 2	150 0	181 6

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EFFICIENT tape recorder which at same time is compact, beautifully styled and extremely simple to operate. Many thousands of these instruments now in use all over the world.

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Low-running cost because tapes can be erased and new recordings made on them.

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8mm. PROJECTORS (Prices include lamp)	£ s. d.	s. d.	s. d.
G.B.-Bell & Howell 625	35 0 0	70 0	84 8
G.B.-Bell & Howell 606	59 0 0	120 0	142 5
Kodascope Eight-500	45 0 0	90 0	108 10
Eumig Model P8	32 0 0	65 0	77 3
Eumig Model P26	61 14 6	125 0	149 2
Eumig Phonomat...	18 15 0	40 0	45 0
Specto 8mm. Popular	36 0 0	70 0	87 4
EDITORS			
Moviscop 8mm. viewer	36 2 6	70 0	87 9
Muray 8mm. viewer	13 7 6	30 0	32 0
SCREENS			
Raybright 30 x 22in., beaded	3 0 0	5 0	7 5
Raybright 40 x 30in., white	3 6 0	5 0	8 2
Raybright 40 x 30in., beaded	4 10 9	10 0	10 11
Huntsman 40 x 30in., white	7 0 0	15 0	16 10
Huntsman 40 x 30in., beaded	8 2 6	15 0	19 11
TAPE RECORDERS			
Grundig Model TK5	55 13 0	110 0	134 9
Grundig Model TK8	81 18 0	165 0	107 11
Elizabethan de luxe	68 5 0	135 0	165 4
TRIPODS			
Stabilo 8mm. cine tripod	5 19 11	10 0	14 9

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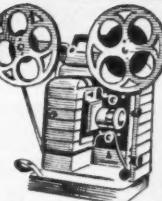
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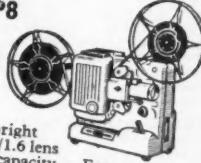
Bell & Howell 606

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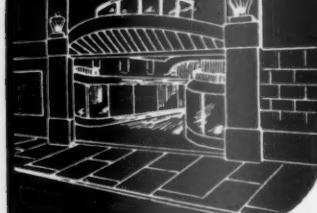
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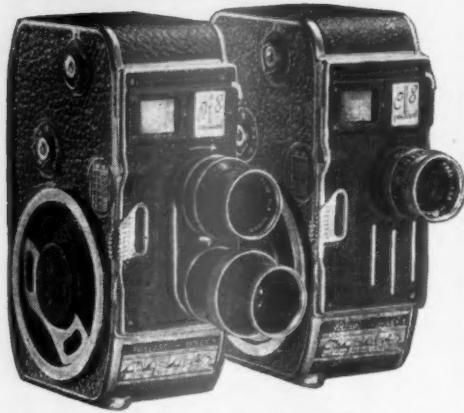
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Faithful to Swiss traditions, the Paillard works have always let quality rather than cheapness be their guide. The only difference between the C8 and B8 is that the B8 is fitted with a revolving twin turret head. Otherwise specification is as follows. 7 variable speeds from 8 to 64 frames per second. Zoom type direct optical finder accommodating 12.5mm., 25mm. and 36mm. lenses. Provision for cable release, single shots, continuous run, safety lock. Automatically setting footage indicator, governor controlled motor. Both cameras take Standard D mount lenses. Prices as follows:

PAILLARD BOLEX C8

Fitted with 12.5mm. f/2.5 Yvar fixed focus lens ... £49 19 4
Fitted with 13mm. f/1.9 Yvar in focusing mount ... £66 0 6
Fitted with 12.5mm. f/1.5 Switar in focusing mount £102 17 2

PAILLARD BOLEX B8

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Fitted with 13mm. f/1.9 Yvar in focusing mount ... £79 18 6
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ADDITIONAL LENSES FOR C8 and B8 (Also H8)

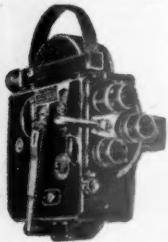
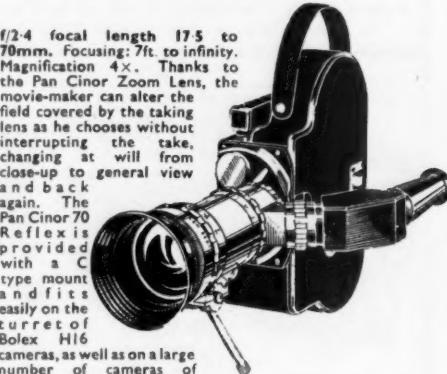
	CODE			
36mm. f/2.8 Yvar	Yvita	£29	3	9
25mm. f/2.5 Yvar	Huard	£27	16	0
5.5mm. f/1.8 Switar	Swing	£58	7	7
5.5mm. f/2 Pizar fix. foc.	Pizui	£47	1	8
5.5mm. Field Adaptor for B8, C8	Velbe	£2	3	1

6 5mm. HYPER-CINOR WIDE ANGLE ADAPTOR

Type I, for Switar 12.5mm. f/1.5 from Serial 97366 and 12.5mm. fixed focus lenses. Code Hypno/	£25	1	9
Velbe			
Type 2, for Yvar 13mm. f/1.9 and Pizar 12.5mm. f/1.9 lenses only. Code Hyper/Velbe	£25	1	9
Pan Cinor 36 Zoom lens, for H8, B8 and C8 models, variable focal length 12.5mm. to 36mm., maximum aperture f/2.8—in focusing mount and complete with coupled viewfinder with parallax adjustment. Code Hupan	£127	17	7
Adaptor, for using above lenses on model L8 cameras. Code Lugom	£1	6	0
Accessories for B8/C8 and L8:			
Twin zip soft leather carrying case. For two 25ft. films, sundries. Code Besac	£4	17	4
Solid type de luxe carrying case in smooth brown leather for two 25ft. films, exposure meter, etc. Code Luxca...	£5	0	8
Ever Ready leather case for B8/C8. Code Prebe	£5	4	3
Solid type case for B8/C8 with Pan Cinor 36 film and exposure meter. Code Huspu	£6	5	1
Parallax corrector prisms (set of 2 in case):			
10in. and 20in. Code Prism	£4	7	7
1ft. and 2ft. Code Prift	£4	7	7

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f/2.4 focal length 17.5 to 70mm. Focusing: 7ft. to infinity. Magnification 4x. Thanks to the Pan Cinor Zoom Lens, the movie-maker can alter the field covered by the taking lens as he chooses without interrupting the take, changing at will from close-up to general view and back again. The Pan Cinor 70 Reflex is provided with a C type mount and fits easily on the turret of Bolex H16 cameras, as well as on a large number of cameras of other makes. £208 10 0



BRAND NEW PAILLARD BOLEX H.8. CAMERA

complete with YVAR f/1.9 Lens. £153 11 11
other lenses are available from stock

SECOND-HAND CINE CAMERAS

Pailard Bolex H16 with 25mm. f/1.4 Switar,	£195 0 0
15mm. f/2.8 Yvar, 75mm. f/2.5 Yvar, case	£129 10 0
Pailard Bolex H16 f/1.5 T.T.H., ctd., case	£129 10 0
Cine Kodak Special 15mm. f/2.7, 25mm. f/1.9,	
50mm. f/1.6	£225 0 0
16mm. Bell & Howell Filmo 121 camera, f/2.5 lens	£27 10 0
16mm. Kodak BB Junior, f/3.5 lens	£18 0 0
8mm. Bell & Howell 134-B, f/2.5 lens, lin. telephoto	£37 10 0
Pailard Bolex B.8 with 13mm. Yvar f/1.9 focusing lens, as new	£67 10 0
Geva-8, Carena, 8mm. camera with Som Berthiot f/1.9, 4 speeds	£29 10 0
8mm. G.I.C., f/2.5 lens, Berthiot W.A. attachment	£34 0 0
8mm. Kodak model 25, f/2.5 lens	£19 10 0
8mm. Revere, model 99, triple turret head. Fitted with 1/2in. f/1.9 and 1 1/2in. f/2.5	£47 10 0
16mm. Kodak BB Junior, f/1.9 lens	£31 0 0
8mm. Dekko, f/2.5 lens, variable speeds	£23 0 0

SECOND-HAND PROJECTORS

Pailard G16 (postwar), 750w. lamp, 800ft. geared arms, case, separate trans.	£65 0 0
8mm. Bell & Howell 625 projector	£29 0 0
Specto 500 dual projector, 9.5mm./16mm.	£45 0 0
16mm. G.B. L516, sound projector. Complete	£65 0 0
8mm. Kodascope 8-45	£22 10 0

SECOND-HAND LENSES

1in. f/1.4 T.T.H. ctd. for Sportster	£26 0 0
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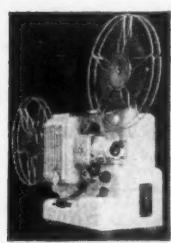
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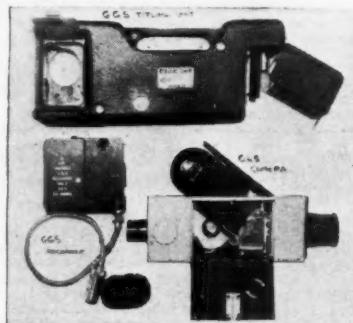
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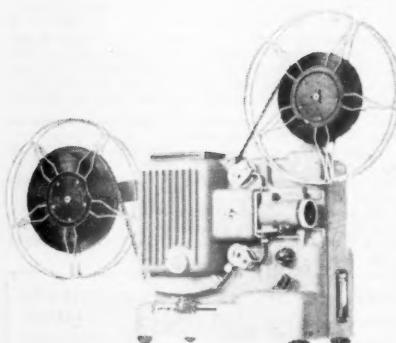
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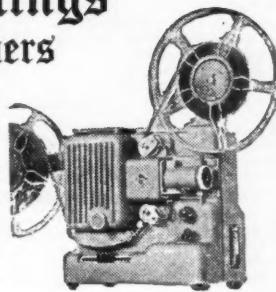
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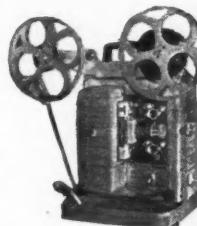
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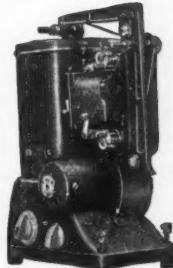
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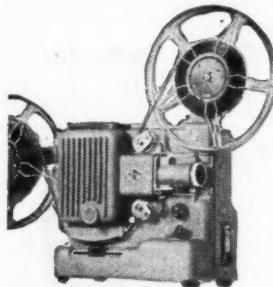
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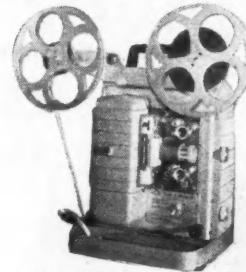
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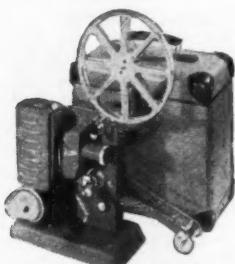
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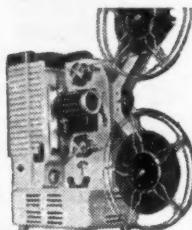
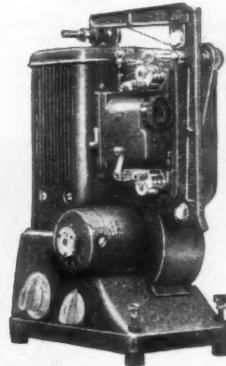


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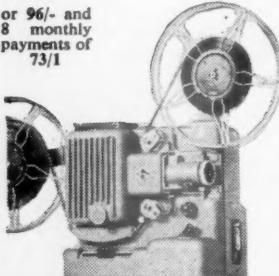
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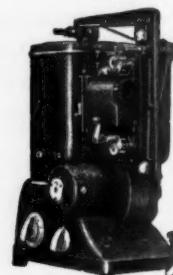
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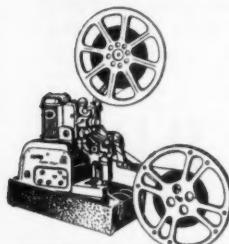
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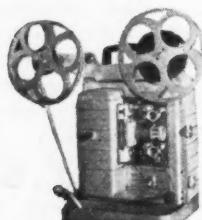
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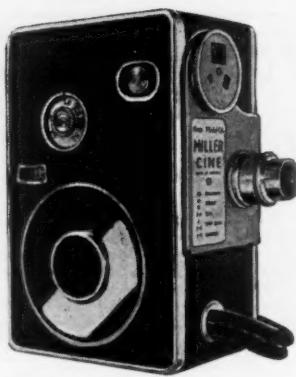
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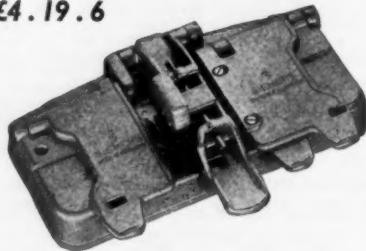


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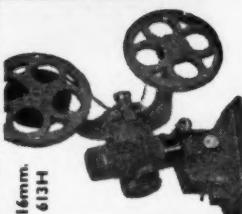
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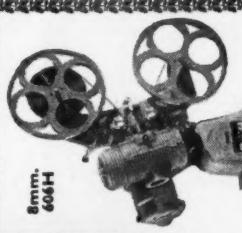
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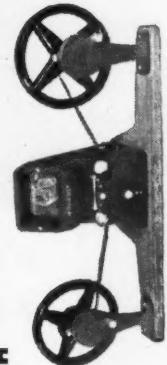
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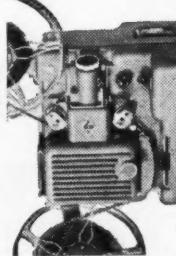
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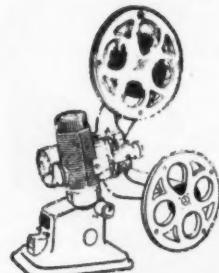
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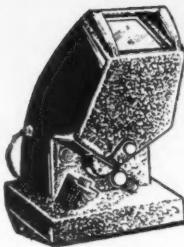
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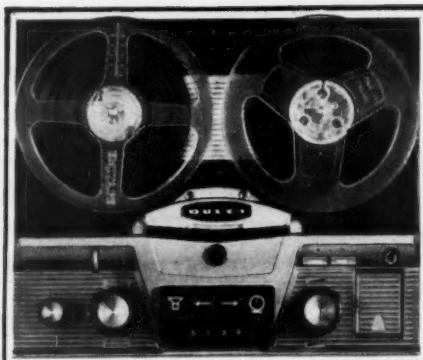
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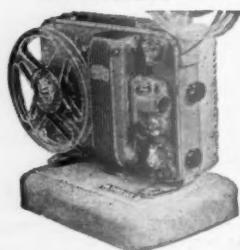
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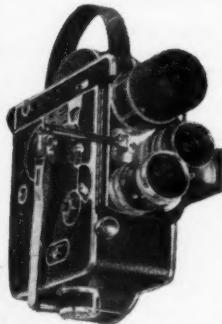
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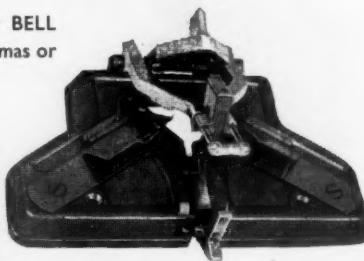
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Christmas Number · DECEMBER 1957 · VOL. 21, No. 8

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Show must go without a hitch.
They come alive upon the screen,
Remembered pleasures that have
been*

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I TOOK SOME FILMS TO A PARTY

and everyone asked me to stay

Preparing projector and programme for children's shows. There's much to be attended to and much that can go wrong—unless you work to plan.

By RUSSELL P. EVANS

In all the fun of amateur cine there's nothing quite so exhilarating as giving a show to an appreciative and enthusiastic audience. And you'll find that every time at a children's party, provided of course things go smoothly and you give them the kind of pictures they enjoy.

You'll be greeted with cheers when you arrive; there'll be plenty of willing helpers to push tables out of the way, arrange chairs and remove balloons and decorations that would obscure the projector beam. Too many helpers very often, anxious to do too much, but it's all part of the gaiety. And when the show is over, there'll be more cheers, more over-willing help, and the hustle and bustle of packing up to get away in time, perhaps, to repeat the show at another party.

I've had quite a bit of experience of organising shows of this kind on behalf of a cine society. I've discovered most (I hope) of the pitfalls, and I've blushed sometimes when the club treasurer has had nice things to say about the donations received from satisfied customers. Anyhow, I love it all, and in case my experience may help other clubs, here goes:

First, everything must be organised in advance, and there must be a team of at least two to give a show. Next, the films must be chosen with care and arranged for smooth showing, and it's not much good offering a silent programme. Then the projector, or projectors, must be in perfect condition. There should be a prior visit to the hall or room where the show is to be given, and firm times agreed for the beginning and duration of the entertainment.

In my experience the best programme consists

of several short films which together take a little over an hour to project. If the promoters of the party want a longer show, or ask for feature films, talk them out of it. Children at Christmas parties are of all ages and all tastes. The atmosphere does not make for concentration, and if the younger children begin to lose interest, as they certainly would during long passages of dialogue without much action, they will start to play and run about in the darkened room. In a few minutes there will be chaos, with possible damage to apparatus and minor injuries, and perhaps a request from the organisers of the party to end the show. You'll get the blame, and needless to say, you won't be asked to come again.

An obvious advantage of short films is that the programme can be shortened or stretched at will. You may be late in starting because the good lady conducting community singing just before the film show didn't want to stop. Or some other item of amusement may be treading on your heels.

Cartoons are always popular, and three is not too many. Animal films, up to about 20 minutes, are good, and short cowboy pictures: not more than two reels and without lengthy dialogue. For the rest, comedies.

There are plenty of film libraries advertising in *A.C.W.* who provide programmes of this sort, all the films being spliced on to one or two large reels. This is better than hiring separate items. No one likes the stops and starts of single reels and the children are liable to be very frank in their comments.

Splicing together short hired films is never satisfactory. If you cut out the leaders to make the programme slick, frames have to be destroyed each time a splice is made, and hirers naturally don't like this. If each user did it, the films would soon be badly curtailed, and hiring charges would go up. Putting the leaders back would

delay the return of the films to the library, with increased hiring charges.

To splice shorts together complete with leaders is even worse. One film library uses bits of worn-out features for its heads and tails; it is surprising what you sometimes see, and the audience may protest if they can't have more of it! Then leaders are sometimes torn and sometimes dirty, and may give trouble in the gate.

The method evolved by the Meridian Film Unit over the past three years has proved very satisfactory. The club buys films, new or second-hand, after studying the advertisements in *A.C.W.* Sometimes club members advance the cost. Second-hand films are cleaned, any tears and bad splices being repaired, and all are mounted in suitable order on 1,600ft. reels. This gives a variety programme that can be used right through a Christmas season, and won't let you down.

One Saturday last winter I was asked to put on a film show at two hours' notice because another entertainer had gone down with 'flu. We had no other booking, everything was in order, and the grateful organiser was glad to make a handsome donation to our funds.

A good screen is essential, one that can be erected and taken down quickly and won't topple over in a draught. A 6ft. matt white is most generally useful; beaded and silver screens are too directional for wide halls. Don't be tempted to use a whitewashed wall or a bedsheets. The black border on a proper screen will hide foliage in the projector gate and give a clean finish to the picture. And see that the screen is erected high enough to allow everybody to have a clear view.

Rewind the films as soon as the show is over, while another member of the team is taking down the screen and so on. This is essential if you are going on to project somewhere else, and in any case ensures that things are ready for next time.

Before setting out for the party check that everything connected with the projector(s) is in good order. I remember an occasion when, ten minutes before we started, the owner of one of the machines said that last time it was used the exciter lamp had gone out a couple of times. A test confirmed that sure enough it did not light up—except when the machine was tilted on its side! Mild panic. And an hour's testing before we found a break in the mains lead to the amplifier caused, no doubt, when someone had pulled

Club film shows can provide a valuable pointer to audience likes and dislikes—but don't take it for granted that a club film which goes down well with local audiences who know the players will repeat its success elsewhere.

the wire, instead of the plug, to disconnect. Luckily we had a second projector, and the show was not held up. But repairing faults on the spot is no fun. Everyone is keyed up, and there's often an unhelpful crowd of lookers-on.

Here are some things to check before starting out. The lamp: if it is blackened, replace it and carry the old one as a spare; always have a spare, in any case, and check that it is not too tight a fit to be inserted in a hurry. The take-up belt: if it is

Choosing Films for 3-7-Year-Olds

This is what a professional children's party entertainer, John Goodman, suggests: films about animals and puppets but not, surprisingly, cartoons or westerns. "And," he adds, "at the risk of being thought conceited, I include my own films in the list." These, featuring children from 4 to 14, are filmed off the cuff because he finds that planning destroys what should be the unsophisticated charm of fairy tales on film. The commentaries are created during shows given at parties and embody many of the children's own shouted comments. "I know it sounds chaotic," he says, "but this almost mystical shaping of the film during production and screening works well for me."

the spring-band type, see that it is not in danger of coming apart; it can do so without warning, and give you a pile of film on the floor. Take-up spools; see that they run true; a kink may cause the film to run over the edge, with consequent damage.

Always carry a spare spool: you may want to stop the first 1,600ft. reel before the last item on it, and go on to a second reel. Carry a splicer, too, and a roll of Sellotape for emergency repairs. And plenty of cable.

I like to take a long-focus lens so that in a big hall I can get well away from the young audience. If they are all around the machine, they are liable to show too much interest and to finger any gadgets within reach. When there is a stage I project from there if possible; it puts the beam

(Continued on page 824)





The U.S. Cavalry was in such demand by the early film companies that it assigned a special division exclusively to film work. These men became so adept at tactics and close combat that they became acknowledged as America's finest soldiers. Here is part of the division in action against Red Indians.

The Home Showman's

By the early nineteen hundreds the true character of the Old West had become a blurred memory; the squalor and primitiveness of the cowboy's life had been forgotten, and the outrages committed by land-hungry pioneers against the Red Indians had been twisted by novels and Wild West shows into thrilling skirmishes between hordes of bloodthirsty savages and peaceful settlers defending their rightful property. The Old West had died, and the new "Wild" West took its place, its character based on the imagination of authors and script writers.

Film companies were quick to realise that these action-packed stories of the West would have very exciting visuals when put on celluloid, and would thus fulfill the first essential of the cinema cheaply and well. Flooding the market with heavy morality plays had not proved outstandingly successful, and a change of subject was obviously needed.

To a large extent, the morality play became a part of the western. Although the stories were set in the midst of wide open spaces instead of in squalid garrets or factories, the hero still represented Absolute Unshakable Right, and the villain, though now more often shot than converted, stood for Foul Deeds and Infamy. "Hearts and Flowers" still accompanied the same themes. But the claustrophobic atmosphere of the morality play, with its long scenes shot against painted backdrops, had vanished for ever from the American film. Glamour and romance, thunderous thrills and the stimulating air of the Wild West were reviving the drowsing audiences of the early silent film. Producers had discovered gold dust, and a new Gold Rush was beginning.

* * *

A YOUNG cowboy called William Shakespeare Hart, who was appearing in a stage play in Cleveland, Ohio, visited a local picture house one evening. "I saw a western picture," he wrote

afterwards. "It was awful! I talked with the manager of the theatre and he told me it was one of the best westerns he had ever had. None of the impossibilities or libels on the West meant anything to him—it was drawing the crowds.

"The fact that the sheriff was dressed and characterised as a sort of cross between a Wisconsin wood-chopper and a Gloucester fisherman was unknown to him. . . . Here were reproductions of the Old West being seriously presented to the public in almost a burlesque manner—and they were successful. It made me tremble to think of it.

"I was an actor and I knew the West. The opportunity that I had been waiting to come for years was knocking at my door. Rise or fall, sink or swim, I had to bend every endeavour to get a chance to make western motion pictures. I was part of the West—it was my boyhood home—it was in my blood. I would go through hell on three pints of water before I would acknowledge defeat."

W. S. Hart's theatre company toured California, and it was there that he contacted Thomas H. Ince. He told him of his hopes and of his plans. But his luck was out. "Bill," said Ince, "it's a damn shame, but you're too late. The country has been flooded by western pictures. They are the cheapest pictures to make and every company out here has made them. They are a drug on the market."

Hart was unshaken; he accepted Ince's invitation to take a chance and risk making westerns as soon as he could leave the theatre. By his third picture he had convinced everyone of his unique talent. Hart became the King of Cowboys—a title contested only by Tom Mix.

Mix was the U.S. marshal of a small Oklahoma town when the Selig company arrived to make a western. He took part, was signed up by the company, and was rocketed to fame with his first picture. But Tom Mix—unfortunately—



It was part of the convention of the western that the bad men, who played an indispensable role, should be instantly recognisable as bad. Their clothes, for example, were specially designed to make them look villainous, and eventually the audience could spot the bad men a mile away simply by their silhouette.

History of Westerns

By KEVIN BROWNLOW

is not represented on 9.5mm., whereas William S. Hart's *The Gunfighter* and *The Captive God* were both released by Pathescope in their first year of existence. *The Gunfighter*, retitled *The Outlaw*, was a well-made film, and the best possible example of Hart's technique.

William Cliff, an outlaw with \$1,000 on his head, is dangerous but fair-minded; he will never shoot a man who does not have an equal opportunity to shoot back. But he is threatened by another, more desperate outlaw, El Salvador. A duel with one of Salvador's henchman is seen by a little milliner (Norma Wright) who accuses him of cold-blooded murder. "You don't aim to understand, Miss," he tells her. "There ain't no calling quits between Salvador an' me . . ."

El Salvador is becoming a serious menace to the town, and the sheriff suggests that Cliff be given a free pardon if he catches or kills the desperado. Cliff tells the milliner of his plans in the hope of gaining her good opinion, but she

begs him to commit no more murder. El Salvador attacks that night; during furious fighting he carries off the girl, and Cliff, though badly wounded, follows.

He realises that there is no other way to save the girl than to shoot her assailant. He kills him, but he, too, pays the supreme penalty, for he can do no more than put the girl upon his horse towards home before he collapses, dead.

The Captive God (Rival Tribes) replaced cowboy bands with Aztec tribes, and though not a western as such, told its story in the conventional western manner. This film, too, was made by Ince for Triangle. Its story was written by Monte Katerjohn, and it starred Hart, Enid Markey, Dorothy Dalton and William Desmond. "Golly! It was tough work," said Hart. "It was the coldest weather I ever experienced in Southern California. We made a trip to San Diego to photograph the Indian cliff dwellings at the Exposition grounds. The railroads were all washed out, and we made the trip each way in a small coasting steamer. My costume consisted of half a pint of Bole Armenia mixture and two feathers. Cold? Wow-wow-wow!"

At a time when Wild West films were being produced at the rate of dozens per week, Triangle's westerns were noted for their first-class technical quality and their unusual stories. D. W. Griffith—with Sennett and Ince, the chief of Triangle—combined his love for spectacle with a particular weakness for charging horsemen. The U.S. Cavalry was in such demand by the various companies that it assigned a special division exclusively to film work. These men became so adept in the art of tactics and close combat that they became acknowledged as America's finest soldiers!

Griffith's scenario for *The Lamb* (3 x 60ft.) contained a climactic sequence written especially to bring in the cavalry; Douglas Fairbanks and Seena Owen, taking cover in a disused fortress



A scene from the climax of "Ranger of the Big Pines," released on 9.5mm. as "The Outcast." Here Kenneth Harlan protects Helene Costello while Eugene Pallette covers a surrendering bad man.



William S. Hart, the greatest of the cowboys. One of the few stars who went into westerns with high principles, he was determined to bring the authentic West to the screen—and succeeded; he was also one of the few western stars with any acting talent.

Right: a poster which advertised a 1923 Pathé serial, a single episode from which, entitled "Towards the Abyss," was released on 9.5mm.

from a vast number of Indians who have surrounded them, discover that they have fired their last round. As the Indians creep closer, Griffith cuts to shots of the cavalry hurtling to the rescue through clouds of swirling dust. Critics hailed this as being "comparable to the ride of the Ku Klux Klan in *Birth of a Nation*. Naturally, Griffith had no objection to Sidney Franklin bringing his *Sister of Six* (2 x 60) to an end with a panoramic aerial shot of the cavalry charging to rescue Bessie Love from the attacks of Mexican bandits.

But soon Griffith had turned his attention solely to the making of *Intolerance*. Triangle became absorbed into its production, and Triangle-contracted stars were drafted into the film's various episodes. The straightforward, more mediocre cowboy film came into its own again, and a deluge of them swept through the world. The western was irresistible to all audiences, and foreign producers tried hard to find a genre which could rival these romantic stories.

France came near to an answer. The cattle-men of the Carmargue live exactly like the cowboys of the West; the similar conditions produce a similar breed, whose moral code and manner of living are remarkably basic. André Hugon tried to bring this out in his *Notre-Dame d'Amour* (1 x 300). This savage, unprepossessing story of life in the Carmargue failed because Hugon forgot that the attraction of the Western lies in its simple excitement; his handling of the feud between two cattle-men was too subtle and too unpleasant.

He tried again to prove the potentialities of this terrain with *Roi du Carmargue* (1 x 300). But he failed again, and he dropped an idea which,

in the hands of the right director, could have been profitable. Other film-producing countries realised that only



Cullen Landis, star of the Vitagraph western, "Pioneer Trails." He worked his way to stardom through the technical side of films, starting as a general studio assistant and progressing to cameraman and assistant producer.



Americans could make a western, and they resignedly let them continue without further attempts at rivalry.

The spate of westerns increased; audiences still had not tired of this cinematic cliché. The comedy companies quickly grasped the magnificent opportunities of burlesque offered by the western, and several comedians made their names in this type of film. Will Rogers, though competent enough in the more ordinary comedy, was unsurpassable in western comedy roles.

Rogers was another genuine cowboy, and one of this century's greatest comedians. "I was born halfway between Claremore and Oologah," he said, "before there was a town in either place." He claimed Claremore for convenience, however, because "nobody but an Indian can pronounce Oologah." His parents both had Cherokee blood in their veins, and came from pioneer stock. "My parents didn't come over in the *Mayflower*," Rogers used to quip. "They met the boat."

Few could do the rope tricks he did with such ease. He could lasso a horse with one rope and its rider with another so fast that his audience couldn't see it. Although his reputation as "the homespun philosopher—the prince of wit and wisdom" was not to become universal until the arrival of talkies, silent-film audiences became very fond of this lazy, gum-chewing cowboy with the delicious sense of humour.

His witty film sub-titles became well-known; during the opening ranch-life sequence of *Doubling for Romeo* Rogers coupled "More views of cows on the ranch" with the title "And yet more cows. We've got plenty of them and it doesn't cost any more to show them to you." His cowboy character is best represented on 9.5

mm. in *Jus' Passin' Thru* (1 x 300 and 2 x 60). In this Rogers plays a hungry hobo, desperate for a meal. Every attempt to secure nourishment fails; eventually he lands himself in jail, but to celebrate an anniversary he is granted his release before being given anything to eat.

Invited to make up the number at a dinner party, he has the misfortune to sit next to the sheriff, who had jailed him a few hours earlier. Rogers leaps through an open window, escaping by hitching a ride on a cattle train. As the train moves off, Rogers produces the food he had secreted in his hat while grace was being said. . . . Will Rogers gave a new lease of life to the western comedy, which was becoming as much of a cliché as the western itself.

Harold Lloyd as Westerns Star

Harold Lloyd, too, was famous for his roles in burlesque westerns. Talkies did nothing to help his technique; Lloyd was at his best in silent films. *A Famous Outlaw* (2 x 60), one of his Pathé two-reelers for Hal Roach, exemplifies both his early comedy work and his cowboy roles. As a bar-room pianist, blissfully unaware of the intrigues being engineered around him by a local outlaw, Lloyd was very funny. His charming, fresh personality offset Roach's heavy handling of the slapstick scenes, and helped to pull the film out of the ordinary run of western comedies.

Less amusing were Herman C. Raymaker's Hall Room Boys; they both played at the level of third-rate music hall comics, and several genuinely amusing sequences in such films as *Cowboy Comedy* (1 x 300) were ruined by their consistent over-clowning. The Pee-wee Holmes and Ben Corbett combination was little better, and *A Man Size Pet* (1 x 300) failed to impress its audiences for the same reasons.

However much these comedies guyed the straight westerns, they could never outdo them. The thrills and the tense atmosphere—

such vital ingredients of the cowboy film—were invariably lacking. The comedy companies were to learn what many other film concerns had discovered before them—that the true western is inexorably unique and cannot be rivalled.

From the great Vitagraph Corporation during the early 'twenties came westerns with a wider range of technique and a more mature outlook. *Code of the Wilderness* (*Law of the Far West*, 2 x 300), for instance, was an intelligently-made film describing how a girl's repugnance for a cowboy she suspects of being a trigger-happy killer develops into love when she realises the inevitability of the *Code of the Wilderness*. Alan Hale and John Bowers co-starred with Alice Calhoun.

Another Vitagraph western, J. Stuart Blackton's *The Beloved Brute*, (2 x 300 as *Unto the Strong*), from the story by Kenneth Perkins, was Victor McLaglen's debut in an American production. The film was a sort of silent *La Strada*; Charlie, a tough, rather brainless cowboy, befriends Jacinta a dancing girl, and they tour the countryside in a circus caravan. Charlie is the strong man, successfully defying every challenger in wrestling matches.

One day he meets his brother, David, but neither recognises the other. Their father had prophesied that David, the more intelligent of the two, would one day overpower Charlie. David accepts the wrestler's challenge, and wins, and

Jacinta is attracted to him. The girl's former boss is murdered, and David is accused, yet to save him Charlie confesses to it. To avoid further trouble, the sheriff orders both men to be hanged, but the girl arrives in time to save their lives and to reaffirm her love for Charlie.

Swiftly moving action and an almost perfect atmosphere were Blackton trademarks; in this film he has made the best use of the talents of the Vitagraph technicians and of

(Continued on page 822)



Harold Lloyd became famous for his roles in burlesque westerns. Part of one of his two reelers for Hal Roach, "A Famous Outlaw," was issued on 9.5mm. in two 60ft. reels.



A typical exterior set in the early days of westerns. Many were permanent structures and are still being used. This one was featured in a Fred Thomson picture. Thomson was an army chaplain, a Boy Scout commissioner and a champion athlete before he became known as a cowboy star.

Taking Stock of 9.5mm.

By CENTRE SPROCKET

THE END of the year is as good a time as any to take stock. Several things have happened in the 9.5mm. world in the past twelve months. Pathescope colour film and the new black and white film SX have made their bow. Both are very welcome, and one can only regret the unfortunate ghosting trouble that many amateurs have experienced with these films. With SX came the long requested non-com processing, giving one a chance to prove whether one's exposures were correct after all. For those who are not so sure, compensated processing remains for VF and SS.

New type film packs have been introduced and a speedier processing service instituted, but the inauguration of the latter has meant the loss of the Pathescope titling service, and there have been fewer printed films during recent months. Duplex also seems to have faded from the scene, nothing having been heard of it for some while. But, judging from my mail, most nine-fivers are much more interested in conventional 9.5mm. than in Duplex and Monoplex.

I promised last month to report on my tests of SX, which replaces SS. Pathescope rate it at 26 deg. Sch., (BSI 25 deg.), but I'm inclined to regard that as a conservative estimate, as the film looked slightly over-exposed when exposed at that rating. My own rating is nearer 28 deg. Sch., but this may not suit the type of picture you like, so you'd do well to try out your first charger at 26 deg. Sch. and change the rating only if you feel it desirable.

Contrast is softer than with SS and the highlights tend to be slightly veiled, while the deepest

black remained a dark grey. The general characteristics of the film seem much nearer those of VF and possibly could be intercut with shots on VF without much difference being noticeable, but it is not advisable to intercut shots on SS and VF as they have quite widely differing characteristics. Grain seems slightly more pronounced than with SS, but less than that of VF. The colour of the image is neutral grey, as with other Pathescope films.

The non-com processing given to SX enables one to make mixes, fades, etc., which will not be washed out in processing. On the other hand, those with Pat cameras will probably find a greater variation between shots, since the Pat's two aperture lens system relies largely on compensated processing for good average results. Other nine-fivers should benefit, however, as they will be under the necessity of learning to expose correctly every time. (A correctly exposed, uncompensated shot always looks better than one which is a stop or two out and has been compensated in processing.)

I said last month that SX appears to have no anti-halo layer. Pathescope now assure me that, like all their other films, it has. But I guessed right about the type of emulsion. This has a shiny surface similar to that of Pathescope colour film so, unless your camera works successfully with this stock, you may get ghosting trouble with SX. (Editor's note: A.C.W.'s appraisal of SX differs in a number of particulars from Centre Sprocket's. For test report of our findings, please turn to page 761.)

A FILM SUBSCRIPTION CLUB?

A LONG letter from P. W. Feesey, of Raynes Park, S.W.20, raises a number of interesting points. Remarking on the quality of recent films issued by Pathescope, he proposes the introduction of a film subscription club to be run like the many book clubs. Films at reasonable prices would be issued to subscribers who would undertake to buy so many each year. There would thus be a guaranteed sale for each film, and since a larger print output would result (the majority of prints tending to go to the libraries nowadays), there should be a higher standard of films.

Another reader, Paul van Someren of Nairobi, Kenya, suggests that the 30 and 60ft. shorts should be dropped in favour of improved 200 and 300ft. reels, with the accent on reissue of some of the early classics, lesser known dramas and adaptations of some of the modern Continental features. Monthly newsreels, like the pre-war Pathe Gazette reels, are asked for, as well as colour films. On the subject of colour, Mr. Feesey advocates short length chargers of Kodachrome A for titling. He says he finds the standard 25ft. too long for a normal set of titles for a colour film, and that the rest tends to be wasted, unless some indoor subject is being filmed.

Projectors with interchangeable lamps, as

suggested by Bill Coombes, leader of 9.5mm. Circle No. 8, in his 9.5mm. Charter, already exist on the Continent. The Marignan can be used with either a 250 or 500 watt lamp and the Joinville with a 250 or 750 watt. But there is no news of these facilities becoming available to nine-fivers here.

It would be interesting to know what 9.5mm. users think of these suggestions and whether they have any of their own designed to step up the popularity of our gauge.

* * *

IN answer to my appeal for details of music to accompany silent films, Mr. Reed of Manchester tells me that he has in his possession Volume One of "Sam Fox's Moving Picture Music," published in America in 1913. It lists music for nearly all the stock situations—death scene, oriental music, cowboy music, hurry music (also for struggles and duels), fire scenes, plaintive music and a whole host of other "vintage" accompaniments. It would be most useful to know if anyone has the remaining volumes in the series, for they would form a most valuable link with the past and enable the authentic atmosphere to be evoked at old time movie shows.

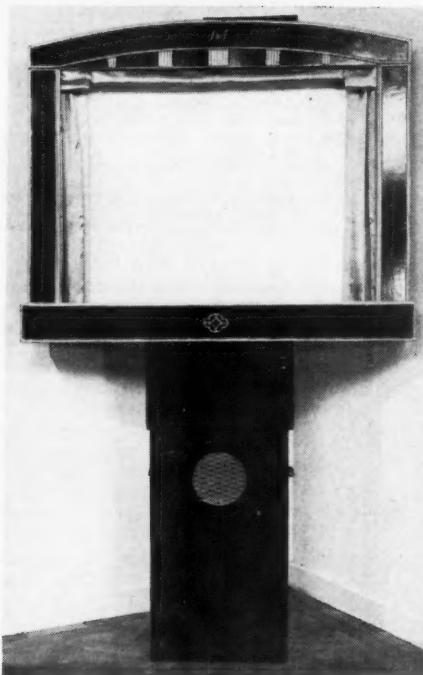


Fig. 1. Proscenium and speaker unit.

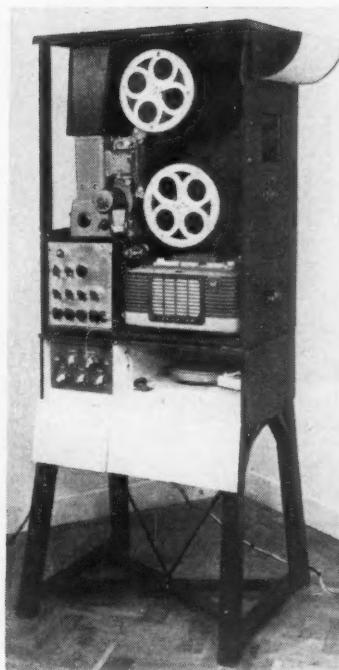


Fig. 2. Projector unit on its stand.

It All Fits in the Car

A complete portable home cinema: By F. W. Free

When I took up amateur movies five years ago, I little realised that my projecting equipment would grow to the size of my present "Projecting Unit Mark III." I fancied my total equipment would be a camera and a projector with perhaps a decent screen later on. (I made do meantime with a large sheet of white paper.) But I got badly bitten by the cine bug.

I wanted to record my annual holidays abroad and to make training films for the local post of the Royal Observer Corps, where I was an instructor. I didn't expect my projector would ever be used outside my own home and the back room of "The Lamb" in which our R.O.C. Post meetings were held.

First I bought a second-hand 8mm. projector and camera fairly cheaply, but I soon found that friends seemed to want me to take my projector to their houses to show films; and other R.O.C. posts became

interested in my training films. So a decent screen was essential, and this was the first piece of new equipment I bought.

Growing dissatisfied with my old projector, I economised in all directions until I had saved enough for a new Specto 500 projector, which still

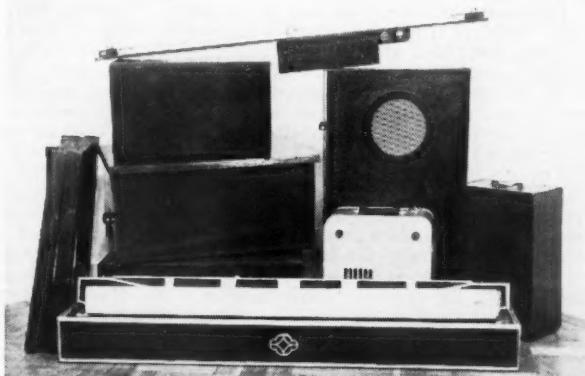


Fig. 3. The equipment ready for transport.

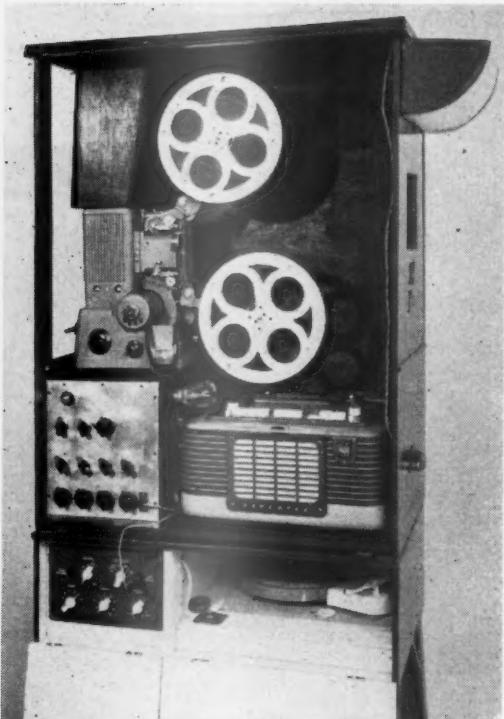
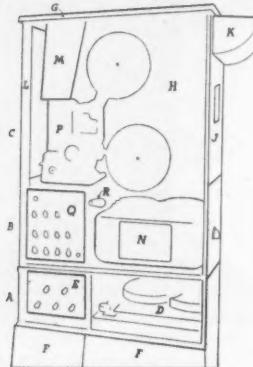


Fig. 4. KEY TO COMPONENTS

- A. Box containing turntable and amplifier.
- B. Box with tape recorder, switches and fuses.
- C. Projector blimp; a dark curtain (not shown) can be used to close the open side.
- D. Record player.
- E. Amplifier and control unit.
- F. Hinged side of box A when open.
- G. Roof of blimp; when not in use this is a false top for box B.
- H. Side of blimp formed by the hinged top and side of box B.
- J. Front of blimp, with hole for light beam; stowed in box B for transport.
- K. Perspex shade housing two 30-watt lamps for room illumination.
- L. Strut supporting roof of blimp; stowed in box B for transport.
- M. Chimney carrying off hot air from projector.
- N. Tape recorder.
- P. Projector, standing on shelf in box B.
- Q. Switches and fuses.
- R. Lamp to illuminate tape recorder.



forms part of my basic equipment. My first piece of home-made equipment was a portable proscenium, and a friend built me a small amplifier for use with a Philips Disc Jockey record player. The speaker, which was built into the removable lid of the amplifier, was fixed at the rear of the screen when in use, and a set of five 15-watt coloured pygmy bulbs built into the proscenium base provided screen illumination during the intervals. These lights were controlled by a switch built into the amplifier.

This equipment formed the basis of my Mark I unit. The Mark II model consisted of the existing amplifier and player and a tape recorder, but it proved a cumbersome thing to move around, so Mark III was born. The photographs show it erected and ready for use, and dismantled for transportation. It is possible to stow everything in my Morris Cowley car and still leave room for one passenger.

The projection unit is illustrated above and the diagram provides a key to the component parts. The unit, which is erected on a stout wooden stand, rigidly braced by $\frac{1}{8}$ in. steel tie rods (shown in Fig. 2) consists of two boxes (A and B) with the projector itself standing in a collapsible blimp (C).

Box A, which houses amplifier and turntable, measures 25in. \times 16in. \times 8in., and has a hinged lid which can be raised when this part of the equipment is used separately as a record

player. When it is used with the projector, the lid is left closed. The side of the box facing you as you look at Fig. 4 is also hinged, in two parts (F), to permit records to be changed on the turntable and to give access to the Rogers R. D. Junior amplifier and control unit (E). A small bulb gives enough light for record changing.

Box B, standing on top of Box A, is 25in. \times 16in. \times 12in., and is located by four small blocks. This box has a false top which is removed to form a roof (G) to the blimp when the unit is erected. The front side of the box, as you look at Fig. 4, is in two parts; the bottom part is not shown because it is not used when the unit is in operation. (At other times it is held in position by spring catches, and the inside face has clips to take the steel tie bars of the stand.) The top part of this side is hinged to the true top of box B, and this in turn is hinged to the farther side of the box.

These two pieces (i.e., part of the front side of box B, and the top of box B) open up and form the far side of the projection blimp as you look at it in Fig. 4. They are marked H in the diagram. The side of the blimp through which the projector beam passes (J) is transported inside box B and when erected fits into a slot. A bolt at the top connects it with H.

A perspex shade (K), which clips on to J, houses two 30 watt lamps for room illumination, and two holes in J just behind the lamps pass enough light inside for convenient changing of

reels. A strut (L) helps to support the roof, and a detachable chimney (M) carries hot air from the projector through a hole in the roof (G).

The tape recorder (N) is a Grundig TK 12, and the projector (P) is the Specto 500, resting on a shelf in box B just above the switch unit (Q). This controls curtains and lights, dimming and brightening circuits, and contains fuses and the curtain motor transformer. Three separate curtain lighting circuits utilise barretters and brimistors for automatic lighting control. There is a similar circuit for the room lights.

A small lamp (R) is provided to light the tape recorder when changing spools, and a microphone, working directly through the main amplifier, is used for making announcements. There is a voltmeter for mains voltage. Stray light from the projector may be reduced by dark curtains drawn across the operating side of the unit.

The material used in construction was plywood, ranging in thickness from $\frac{1}{4}$ in. to $\frac{1}{2}$ in. The external finish is in Oxford blue "Valspar" lacquer, lined with gold; the interior of the blimp is matt black and the interior of the player unit cream enamel.

The receiving end of the outfit consists of the speaker cabinet, a box to give correct screen height, and the proscenium. The reflex speaker cabinet forming the base contains an 8in. Wharfedale 8/CS/AL loudspeaker. The box is placed on top of this cabinet, and the proscenium on top of the box. When not in use, the box forms a useful carrying case for cables, plugs, reels and records.

The base of the proscenium is a box 50in. \times 9in. \times 5in. which serves as a carrying case for the screen and other parts of the proscenium. The screen is a 40in. \times 30in. Lumaplak matt white, modified to stand within the box. Curtain illumination, on three separate circuits, is given by thirteen coloured pygmy 15 watt bulbs mounted on an aluminium reflector along the

base of the box, with a narrow board on top to keep stray light from spreading forward.

The board also helps to key the two side columns of the proscenium. Each of these side columns is formed from two hinged pieces of wood at right angles to one another. The columns are connected at the top by a flat board held in position by two 4B.A. bolts.

This board carries the curtain gear and locating blocks for the tops of the screen side members. The curtains, on standard curtain railway, are opened and closed by a system of pulleys worked by a Meccano electric motor mounted on the board and geared down by a double stage set of pulleys. This gives a suitable opening and closing time. The pulleys are driven from the motor by projector take-up belts, so that slipping occurs at each end of the travel if the switching off is delayed.

The normal reversing switch of the Meccano motor is not used and it has been rewired in such a manner that reversing can be controlled by a double-pole double-throw toggle switch on the control panel.

The side columns are further keyed together by the top arch of the proscenium, which also carries the pelmet. The curtains are made from old-gold satin. The cable between the projector unit and proscenium is made from ordinary plastic-covered flex, interwoven, with a multi-pin plug at the operating end and individual plugs at the screen end.

It takes about half an hour to erect the equipment and be ready to give a show—provided there is not too much help of the wrong kind! The complete outfit has taken about two hundred hours to make and cost altogether about £210. The only outstanding job is fitting a synchronising unit. If there are no distractions when projecting, it is possible to hold the projector reasonably in line with the recorded commentary, but to make life easier I have designed a synchroniser to be built in the light and curtain control compartment (Q in the diagram).

Good Processing for S.X.

THE NEW Pathescope S.X. panchromatic film, with its faintly blue-tinted base and its non-compensated processing, yielded on test two good, consistent, matched reels of interior and exterior subjects filmed under a variety of conditions. The screen colour was good, with whites slightly enhanced by the blue tint, and the tone range was up to best modern standards. Other satisfactory features were the cleanliness of the processing, the commendable absence of grain, and freedom from the two bug-bears of 9.5mm. processing: pale band at image centre and "sprocket disease."

The instruction leaflet gives the daylight and tungsten speeds of the film in BSI degrees, Scheiner, ASA, DIN, and Weston. Apart from what appears to be a typographical error in the ASA column, these speeds do not agree with the daylight exposure table. For whereas the daylight speed is stated as being BSI 25 deg., the table calls for an average subject in bright sunlight to receive f/8, which is now universally accepted as the fix for Kodachrome and other films of speed 21 deg. BSI. We are there-

But What is the Speed?

fore bound to state that, if the exposure table is correct, the film speeds claimed are not.

For the bulk of our test shots we followed the exposure table, corresponding to a film speed of 21 BSI, 8 Weston, and achieved what we would call correct exposure—though if a very low-powered projector, such as an ACE, were used, we would advise giving an extra half stop. For interiors and titles, we advise also taking a speed of 21 BSI, since we found exposures were correct with one photoflood in Kodaflector at 4 $\frac{1}{2}$ ft. from subject at f/1.9; and titles were satisfactory at f/2.8 when lit by two 100 watt lamps in reflectors at 14in. from title centre.

Processing was prompt, and each film, parcelled in the usual robust Pathescope carton, arrived back on a neat transparent 100ft. plastic reel. On balance the non-com. processing is an advantage.

We welcome this new Pathescope film, with the one proviso that we hope the serious contradiction in the instruction leaflet will be corrected. Price in H charger, including reversal processing, 12s.



Much of Ace Movies' success (their latest prizewinner, "Sakura," has twice been discussed in a BBC programme) can be ascribed to the care they take over scripts, every film being meticulously planned. Here they are seen at work on their current picture, "Kurt Kramer."

By
SOUND
TRACK

Making a Start on the Script

GETTING started is the trouble. One stares at a blank sheet of paper, wondering how on earth to begin, well enough aware that a good opening is very important. When writing a script, why not sidestep the difficulty by leaving the opening until later? If all you can manage is "1. Fade in. L.S. The house," it's much better to begin at a later stage and hope that inspiration will come as you get into the heart of the story.

Professional writers of short plays advise getting right into the action as fast as you can, holding off any explanations that can possibly wait till later. But I have heard amateur writers of film-plays, whose opinions I respect at least enough to quote them, incline to the opposite view, advising a decidedly leisurely start, on the grounds that the audience for the short amateur film is as casual as for TV, expecting to be able to gossip for the first few minutes until something eye-catching happens on the screen, after which it hopes to be able to catch up (by experience or intuition) with the story. Personally, I am all for the dramatic start. If the show is one where much preliminary gossiping seems likely, one can, after all, play a cartoon first.

The slow fade-in is often the enemy of the dramatic opening, but note that it can be dispensed with either by using a fast wipe- or iris-in, or by simply placing a 1½-second shot of some simple device, such as the small white triangle as used in pre-war UFA newsreels, between the faded-out main title and the first shot. This small triangle, on a dark background, should be placed at the point in the screen where the most decisive part of the action in the succeeding, opening shot will be found.

Here is the sort of opening this permits . . .

1. M.S. Beach-ball kicked straight at camera.
2. C.S. It falls away from the person hit.
3. Title. *More knocks for Harry Smithers.*

If you can keep up this pace your audience will stay with you. They have shared Harry's first knock, have been introduced to him, are aware of the locale and the action, and are itching (one hopes) to see more.

Here is another one I like . . .

1. C.M.S. A door. It opens towards camera, girl

1. bustles in, stops . . .
2. M.S. Hall, in disorder.
3. C.S. Horrified, she darts forward . . .
4. M.S. . . . opens cupboard door, man's body crumples to floor.
5. C.S. Telephone, with lead cut. [Now read on].

Another Step Forward in Neg. Emulsions

THE NEW Du Pont film, Superior 4, Type 928, marks another step forward in 16mm. black-and-white negative emulsions. The speed to photofloods is given by the makers as ASA 250, which is equal to about 35 deg. BSI and 200 Weston. The reviewer of this film in the *American Cinematographer* states that, with full development in D-76, he placed the tungsten speed nearer 650 Weston, which is equal to about 40 deg. BSI. Among the stills reproduced was one of a man lighting his pipe, lit only by the match; his face is fully exposed and there is some detail of his shoulder, which must have been about 12 inches from the match light.

When these faster films are really with us, we shall have to think about our exposure meters. Have you ever tried setting yours to such high speed ratings? If you can do it, one result is that a reading of f/1.9 represents so little scale deflection of the needle that the error may be very large compared with the zero setting. However, these problems will be a minor debit compared with the potentialities of these faster films.

But Not For Us

WITH more and more 8mm. cameras, including Japanese, reaching this country, it is interesting to read details of those not available here. One such is the Kodak Medallion 8, which can be had either as a single-lens model or with triple turret. They are magazine-loading, the standard lens being a fixed focus f/1.9, and have variable speeds (16 to 48 f.p.s.) and still-picture device. Both carry the usual Kodak exposure indicator, designed to receive the little cards given with each new film. Setting the filming speed against the light condition on this card automatically sets the lens stop and indicates the stop in use. The single-lens model weighs 23 oz. and costs \$106.50 (about £38).

If you want a job in films, go out and make a picture so that you have something to show, said the director. Something to knock 'em cold? A film made in the Antarctic ought to do that!



Taking a meter reading for a long shot of the Island of Pourquoi Pas, discovered by the French explorer, Dr. Charcot.

An Amateur Films on the Edge of the World

By RICHARD TAYLOR

(Photographs by Trevor Vine-Lott)

I suppose everybody has those moments when he mentally stops time, stands back from himself, looks carefully at the world around him and says, "What is happening now at this moment I shall always remember." It's like stopping the projector and viewing the static image. That's how it was with me two years ago. The date was 28th February. As our small boat hit up against a rocky shore and a Norwegian sailor muttered some unintelligible oaths and pushed away heavy lumps of blue ice, I knew that at last we had arrived: we had arrived in the Antarctic.

We jumped ashore one by one. We laughed and made crazy jokes—it was an exciting moment. We had been at sea quite a time and it was an exhilarating sensation being on land again. Probably most of us were wondering whether anybody had ever set foot on this island before—an island just of rock, snow, ice and a few brilliant-orange lichens.

Had it really been only ten weeks ago that I had been plodding around Soho, talking myself into one film mogul's office after another? And with a conversation that went something like this:

"Okay, kid," (Yes, they really did say that), "so you want to make a film in the Antarctic. Fine idea! Any material you get, just bring it along to us. Be only too pleased to see what we can do with it. Of course, we can't make any promises at this stage, and, as for backing and loaning equipment—well, we're just not in a position to do that kind of thing here. But—um—the best of luck. Only wish I was young enough to do that kind of thing myself."

I had £37 and an ambition to try and make a film. The idea had taken root when Edgar Anstey—I had been along to ask him for a job—had said: "You know, if you really want a chance of getting a job in films, my advice to you is to go out and try and make one. I know it's a tall order, but if you can do it, at least you've got something concrete in your hands to show somebody."

The £37 somehow grew and eventually got me £360 worth of equipment. I am still not quite sure how it happened. It was the astonishing outcome of a sort of mixture of advertising and purchase-tax exemptions and assuming a "sound investment" look in front of bank



Early stages: working out the shooting script. On the wall is a map of the scene of operations.

The Where and the Why



Showing-Trans Antarctic Exhibition route and F.I.D.S. base.

"67° South," 16mm. colour, seeks to show what it is like to live for a year in the Antarctic, isolated—but for radio—from the outside world. It concentrates on a base called Horseshoe Island, one of the semi-permanent bases of the Falkland Islands Dependencies Survey. Eight men with two years' supplies are landed on this island. They build their base hut and then, throughout winter months of hibernation, make preparations for the arrival of spring, when they are ready to begin their programme of exploratory and scientific work. On the base itself, routine meteorological observations are carried out, while sledge parties depart regularly for geological and topographical surveys.

Against this background is shown how the men look after themselves. They bake their own bread, hunt seal for dog food. All about them is a cold, barren world which yet has a strange beauty. With the spring the seals come out on to the sea-ice and the penguins return from the north to lay their eggs. But all living things have only a precarious foothold in this bleak continent. Man cannot live off the land and is entirely dependent on outside supplies. Yet, benefiting from past experience and present-day equipment, these men try to make their contribution to our slowly increasing knowledge and understanding of the world we live in.

(Note: "67° South" has been accepted for preservation in the National Film Archives.)

managers and insurance men. And then there was Dr. Fuchs, who had been willing to take a gamble: "If you get yourself the equipment, I'll see you get the film stock."

That had been ten weeks ago. Now we were right here in the Antarctic. There were eight of us, and we were all part of the Falkland Islands Dependencies Survey, an organisation that since 1943 had maintained a series of bases in Antarctica, carrying out a programme of research and discovery in the British-claimed sector of the continent. We were to establish a new base on a place called Horseshoe Island that lay just beyond the Antarctic circle. We would live there for a year, isolated, except by radio, from the outside world.

When we had finished building our hut, we would start the scientific work: there would be Derek, the surveyor, and Jim, the geologist, working with dog teams, going into the unexplored country around us; there would be three of us who would do meteorological observations at the base hut; and, forming the backbone of all this would be Ken, our base-leader cum carpenter, Don, our diesel mechanic, and Gordon, our wireless operator.

Around us was a sparse, inhospitable world, without trees or grass—just a few, barely perceptible lichens that appeared when some of the snow thawed in November. But we had visitors in the summer—two species of penguin: the tall dignified Emperor and the querulous little Adelie; the Crabeater and Weddell seal, which we had to kill to feed our huskies; the predatory skua that hovered around our store of seal meat, and a colony of terns at the other end of the

island. But that was all. This was the background against which, and out of which, would come the film.

Although we arrived in late February, 1955—early autumn in the Antarctic—I did not start filming until September, except for 300ft., which I took on the voyage down. There were many reasons for this. In the first place, there was not time. It was a race to get the hut built before the onset of winter with its months of darkness and intense cold. And when the winter arrived, it was, of course, too dark to expose Kodachrome.

But the great inhibiting factor was that, even had I started exposing my stock as late as Sept-



Storing exposed film in a cave in the snow, where it stayed until the relief ship arrived.

ember, it would have to wait until the following June before it could be processed. I always felt very despondent when I opened a new can and read "should be sent as promptly as possible for processing." Yet, even if I had not been limited by all this, I felt that to start before September on the main part of the film would have been premature.

The story had to grow out of the material. You could not really claim to know anything about life on an Antarctic base until you had lived it. Until you had gone through this period of gestation, any comment you made was not likely to be particularly valid or profound. Anyhow, I had never used a cine camera before, and I wanted to see the result of the first 300ft. which I had taken on board the M.V. *Norsel*, before I went any further. In August a radio message arrived: "FILM EXCELLENT BUT WATCH LOADING STOP FUCHS."

That was encouraging. To work knowing that every foot of your material may be useless and that you are not going to know for certain until nine months hence is sometimes very depressing!

Planning and Shooting

By September the script was as complete as it could be. I had enough film stock for an hour's running time, and out of this I planned to make a forty-minute film. It was obvious, therefore, that everything had to be carefully planned. There must be no wastage and no mistakes.

Just before we started shooting we all got together and discussed the film. That seemed to me important. Plenty of film had been shot off before on F.I.D.S. expeditions, but little of it had any really cohesive pattern, any shape out of which a story could be built giving an accurate yet interesting picture of this sort of life. My point was: were we merely going to do this kind of thing once again, or were we going to do something really worthwhile?

If we were to undertake a significant record, I knew it was imperative to have everybody's co-operation. Scenes would have to be rehearsed, especially interiors, and they would have to put

up with a lot of messing about. But we agreed it was worth the effort, and I was given the go-ahead to do it my own way.

The filming began. Very broadly it was divided into interior and exterior work. Getting the exterior material took precedence, as with this we were always dependent on the weather. In our particular locality of Grahamland, we had, I suppose, about one day in seven in which we could film. At other times it was either blowing a blizzard or—what was just as bad for filming—it was so dull and overcast that all shadows disappeared, the mountains were lost in low cloud and everything became a white, featureless nimbo.

There is probably no part of the world that depends for so much of its beauty on sunshine. But when the sun did shine, the strong ultraviolet rays, intensified by the very pure atmosphere, tended to reduce definition considerably in spite of my using filters, and for most scenic shots it was impossible to use a meter—the needle just bounced over the top of the dial.

When I was able to get reasonably close to the subject—a penguin, for example—I could get a reading (usually f/5.6 or f/8), but had to accept that the background would be washed out. For really close work, of course, this could be an advantage. When possible I filmed in the evening when the sun was less bright and, being lower in the sky, gave good modelling to the snow and sea-ice. In the case of purely scenic shots I just guessed the exposure and found I got best results at f/22.

The cold was unpleasant but not a real problem. Although, of course, we experienced low temperatures, the lowest recorded temperature in which I had to do any filming was -10 deg. F, and, with everything graphited, the camera worked perfectly. I found a pair of chamois-leather gloves with silk ones underneath sufficiently warm and at the same time flexible enough to enable me to operate the camera.

Probably the most difficult climatic problem was condensation. Once I had taken the camera loaded with Kodachrome A outside, I made a point of never bringing it inside again, except for unloading. For storing the film I developed a simple system. I would take the camera into the dark-room and unload the film, which I would put into a small tin with its original can and a bag of silica gel. I sealed the tin up and left it for twenty-four hours.



The penguins who set up their own private rookery on Horseshoe Island provided some light relief for "67° South."

At the end of that time, I wrapped a few particles of silica gel in some toilet paper, unsealed the tin, put the film back in its original can with the small quantity of silica gel and sealed the can up, as I could be fairly certain that the film and can were then completely free of moisture. I always wore gloves when I did this and worked in a constant temperature. When the operation was complete, I took the can of film and stowed it away in a snow cave outside, where it stayed until the relief ship arrived.

For the exterior work I adapted a sledge-ration box to carry all my equipment, except the tripod, by building compartments and padding it with felt. This box, specially designed to fit on to a Nansen sledge, proved very useful in rough country. When filming some distance away from base we used the dogs, but for local work I found man-hauling more convenient, and sometimes I would take the camera and tripod on an A-frame (which is a rucksack without the sack). I did this, for instance, when we filmed a climbing sequence.

Probably this exterior work was the most interesting of all. It was good to go out on a fine day and wander in a fairyland of grotesquely shaped, dripping icebergs. One had the sensation of being completely alone in a vast, beautiful wilderness. I remember one occasion—it was just after winter—when we had not seen a sign of life since the ship left us. Two of us were searching for pup seals to photograph. Suddenly in the distance we heard a squawk.

We looked about and saw perhaps a mile away an erect figure which obviously could not be a seal. It started to make its way towards us. As it came nearer, we recognised it as a penguin—and what was more, the legendary Emperor penguin. It is hard to explain the effect of this apparently ordinary incident. All I can say is that the sight of this tall, strange bird with its dazzling-yellow neck plumage, solitarily wandering over to us in the desert of ice, was very moving.

well equipped

EVERY item of equipment functioned satisfactorily, except for one mishap: the exposure meter was dropped twenty feet on to a granite outcrop; until then it had functioned perfectly. The equipment consisted of:

70 DE Bell and Howell 16mm. camera, with 1in. f1.9 wide angle and telephoto lenses; Wratten haze filter and Kodachrome A conversion filter, pan and tilt head tripod, Leitz rangefinder, Weston exposure meter with Invercone, 16 photofloods, four reflectors, two foot switches.

Miscellaneous: lens hoods and caps, silica gel, insulating tape, lengths of wire, plugs, switches and other electrical accessories, camel hair brush, lens cleaning tissues, silk gloves, chamois-leather gloves, special oil for Antarctic conditions, tape measure, changing bag, adhesive tape, wax leather polish (for preserving leather articles in cold climates), clapper board and chalk, soap (for dulling glare from highly reflective objects).

When it arrived, it gave us its customary greeting. It stopped and very slowly bowed its head, gave a deep-throated cry and then looked up, waiting for us to reciprocate. But we were so excitedly filming him, for fear he might suddenly go away, that we very rudely ignored this courtesy.

The interior work was complicated through space being so very limited. Obviously a polar hut is designed for warmth, so most of the rooms were small. This often made it necessary to resort to very low- and high-angle shots. For instance, we found that the only satisfactory way of getting a shot of a husky having a wound stitched was to film through one of the ceiling ventilators. But limited space simplified lighting problems and I found I could get by with four 2K photofloods.

Most of the shots were planned—there was very little off-the-cuff shooting. I couldn't afford to be haphazard, for I didn't have much stock and the subject was a difficult one. The actuality scenes had therefore to be pieced together in stages. Take the seal-killing sequence, for

(Continued on page 824)



Off for some location shooting. On the sledge is the camera, tripod, emergency tent, food, ice axe, compass and map.

This recording-time measuring "clock" is for timing a film shot-by-shot, so that rehearsals and recording of the sound track can take place without the need to screen the film each time.

On projection, two of these measuring timers can be used—one on the recorder and the other on the projector—kept in step manually by adjusting the projector speed to keep the readings the same on the two clocks throughout the film. Alternatively, the recorded film can be run with a fully automatic sync. device—for example the type described in the December 1955 issue of A.C.W.

A Recording Time Measurer and Sync. Device

By SAM HEATH

The growing popularity of tape recording of sound tracks for amateur films has brought forward many ideas for synchronising the projector to the recorder. The lone worker particularly needs a simple—and preferably fully automatic—sync. system, because there is little time to watch sync. while reading the script, watching cues, and adjusting volume levels.

Although a fully automatic sync. system is, of course, desirable, a simple "measure-timer" method has much to commend it. A pair of specially made "clocks" are required, to measure the running time of the film and of the tape, in seconds and minutes. The timing clocks can readily be made, mostly from Meccano parts. Not only can a pair of these timers be used as a simple means of manually keeping the projector in step with the recorder, but with their aid, the recording can take place without the need to screen the actual film for each run through.

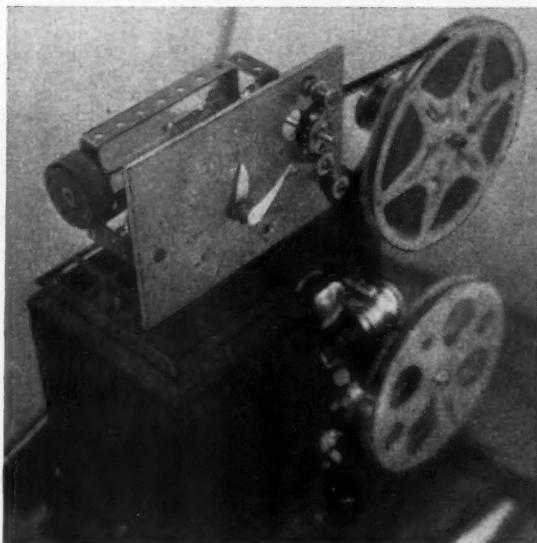
One of the measure-timers is first used to "time" the film, being attached to the projector and driven either from a sprocket or inching knob via suitable gearing, or (as shown in Fig. 1) from a separate 16-tooth sprocket driven by the film as it runs through the projector. The first method is preferable because it places no load on the film and avoids any possibility of film damage.

With the timing device, the film is measured in seconds shot by shot, sequence by sequence, and written down with all the information necessary. A typical timing script might read as at the top of the next page.

Once this has been done, projector and film can be put away, for the recording is carried out with measure-timer and recorder. The device is stood against, or fastened to, the recorder and the tape taken round the capstan.

Fig. 1. Measuring timer mounted on the projector. The film is passed around the 16-tooth sprocket, which is geared to the clock hands on its way from the feed spool to the top sprocket. At the normal film speed of 16 f.p.s., the film will, of course, turn the timer sprocket at one revolution per second.

Fig. 1. Measuring timer mounted on the projector. The film is passed around the 16-tooth sprocket, which is geared to the clock hands on its way from the feed spool to the top sprocket. At the normal film speed of 16 f.p.s., the film will, of course, turn the timer sprocket at one revolution per second.



Mins.	Secs.	Description of Shot	Sound
0	0	Start mark on leader	Nil
0	10	Shot 1 Title	Dec. AP1234
0	25	Shot 2 Sub-title	Dec. AP1234
0	40	Shot 3 L.S. Road, car approaches	Dec. AP1234 car noises
0	56	Shot 4 M.S. Car slows down	Dec. AP1234 car noises
1	7	Shot 5 C.S. Car stops	Dec. AP1234 car noises stop

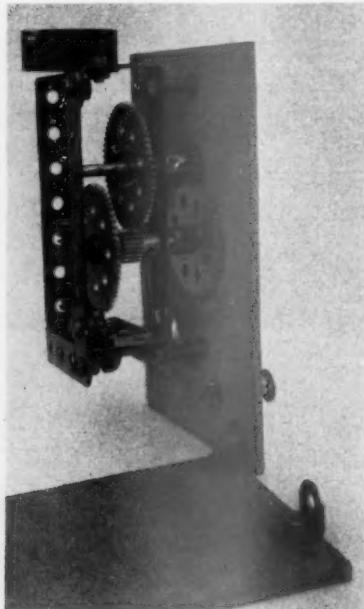


Fig. 3. The measuring timer is made almost entirely of readily obtainable Meccano parts.

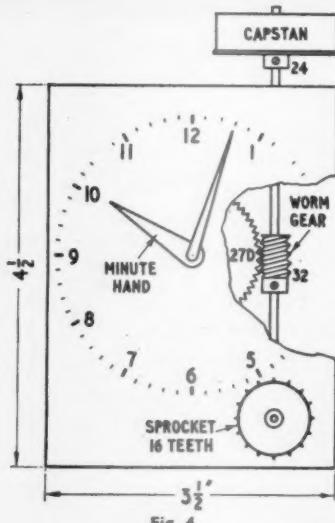
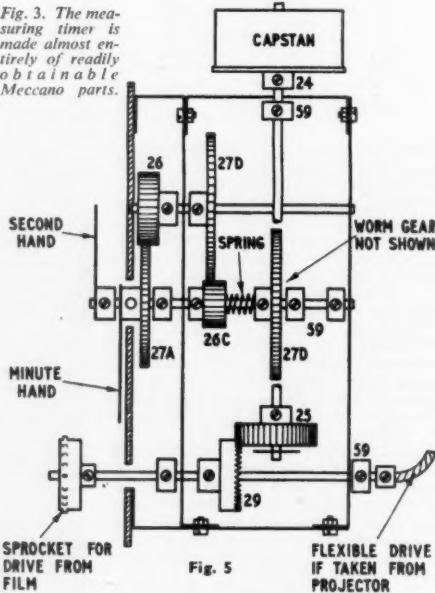


Fig. 4

No pinch roller is necessary, for the mechanism is very light and easy running. The tape around the capstan will turn as the recorder runs, and the time will show the length of the tape in terms of minutes and seconds as it passes through the machine. Fig. 2 shows the device with a 3 1/2 in. circumference capstan in position for a recorder running at that speed.

When recording with the device, all that is necessary is to record the music at the time specified in the script. Commentary can be recorded with the music if desired. If a mistake is made, the tape is wound back to any time required and re-recorded. Practice runs and speeches can be put on tape and erased at will, quickly and easily, without any reference to projector or film; just note the time.

Finally, when music, commentary or both are satisfactorily on the tape, the projector can be threaded and the two machines run with the sync. unit in use or, if no sync. unit is available, two timers can be used and kept in step by means of the speed control on the projector.

Figs. 4 and 5 show the construction of a measuring timer which is suitable both for the recorder and projector. Meccano parts are used. Notice that the gear wheel which is driven by the worm is not tight on the spindle but is held by the spring between the two gears. This is to enable the other gears to be turned when setting the hands at zero (12 o'clock) for starting. The projector end of the device is shown with a sprocket to be turned by the film but, as already mentioned, a better idea is to take

the drive from a sprocket boss or inching knob on the projector with a flexible connection and suitable gears. This is also easier to construct, for no extra sprocket is necessary. Fig. 3 shows the "interior" view.

The capstan can be made of wood or plastic material and must run fairly true. The circumference should be $3\frac{1}{2}$ in. for a recording of that speed per second or $7\frac{1}{2}$ in. if the faster speed is used. The circumference of some small cotton reels is exactly 3 in., and where it is not, it can be slightly increased

by wrapping Sellotape round it, decreased by rubbing with sandpaper.

Here is a complete list of Meccano parts used: 1 bush wheel (No. 24), 7 collars (59), 1 worm wheel (32), 2 gear wheels, 60 teeth (27d), 1 pinion, 15 teeth (26c), 1 pinion, 19 teeth (26), 1 gear wheel, 57 teeth (27a), 1 pinion, 25 teeth (25), 1 contrate wheel, 25 teeth (29); rods, strips and angles to individual requirements; small piece of hardboard and material for capstan.

The Camera of the Future

By GEORGE H. SEWELL, F.R.P.S., F.B.K.S.

If, as invited by the Editor in recent issues, you are compiling your specification of what you would like to see in the camera of the near future, may I remind you that manufacturers do not alter existing designs unless they see some commercial advantage in so doing. When they do not see such advantage, they are content to allow an inferior piece of design to persist. A case in point is the Bell & Howell framing device which necessitates tilting the whole projector. Simple, superior methods that avoid the need for projector tilting have been available for over thirty years and no insurmountable patent problems prevent their adoption, but nothing has been done.

Sometimes an idea fails through being beyond the capacity of the user. Just before the war a camera was introduced which recorded sound and picture simultaneously, the sound track also being photographic. A microphone was built into the back of the camera, and an extension was provided for a remote microphone. The system was O.K.: it was the user who failed. Practically nobody could produce a sufficiently intelligent regular flow of commentary about the picture he was taking, and when the more orthodox method of remote microphone was employed, users begrimed the greater consumption of film caused by sound re-takes. Even with the possibility of a magnetic track, there may still be worthwhile advantages in keeping the recording of visuals and sound separate. Perhaps that is why the pro. is still wedded to the idea.

But before manufacturers produce a lot of refinements, I hope they will tackle a problem which only one or two have done anything about. I refer to parallax. (In most cameras you *never* see exactly what you are taking; the nearer you get to your subject, the greater the error becomes). The angled mirror shutter of the Webs is one answer; Mr. Thomson's transistors might lead towards another, but whatever the method, we should be able to see *exactly* what the lens is taking, whether the image is sharp and what the depth of focus is.

As to speeds, I would like to see 24 frames per second become the normal picture frequency for both camera and projector (whether silent or sound), with the camera equipped to run at, say, 16 f.p.s. and 8 f.p.s. The man who wants luxury should be able to buy a camera running at 64 f.p.s. or so, but for the majority these higher speeds are of little or no advantage.

Similarly, I feel that *shorter* focus lenses are of more value as additions to the normal than are so-called "telephoto" lenses. Look how often amateurs hosepipe in an attempt to get all of a subject in and how often they are handicapped when working indoors or in a small garden. A short-focus, wide-angle, lens will greatly increase their field of opportunity.

In any case, the telephoto lens can rarely be used with complete success without a tripod, so it is of very limited use to most workers. The ideal, I think, is a two-turret system, with bayonet or quick-thread lens fitting, so that a normal and short focus lens can be carried all the time, and one or other quickly exchanged for a different lens when desired. And preferably each lens should have its own associated finder lens, so that both can be attached to, or detached from, the camera simultaneously.

It is inevitable that the resolving power of sensitive material will improve. (But whatever happens it is inescapable that 16mm. will be better in this respect than 8mm., and 35mm. than 16mm.) Just as the relatively clumsy electronic valve is being superseded for many purposes by the apparently simpler and certainly much more efficient transistor, so, I feel, will the present-day complex three-emulsion-layer approach to the registration and reproduction of colour be superseded by an apparently simple, but highly efficient single emulsion which will reproduce all known spectrum colours with high fidelity and will provide duplicates with little or no loss of quality.

Perhaps a built-in neutral density filter system will take care of highly sensitive film stock used out of doors—it wouldn't be needed for interiors. I have no strong feelings about motive power, but imagine that electric motors will become more and more efficient, giving adequate power with greatly diminished bulk. I am not entirely in favour of back-winds, because I think that rarely can you choose the correct moment for a fade or dissolve while shooting. That is a matter for the editor, and facilities for amateur optics will inevitably greatly improve.

And when all these things come along, I wonder whether we shall be any happier with them, or any more appreciative of our good fortune.

AND NOW, YOUR VIEWS?

Have you compiled your specification of the camera you would like to own? A selection of readers' views will appear in next month's A.C.W.

COMPLETE GUIDE TO 8mm. PROJECTORS

WE confidently assert that this Directory is the most comprehensive ever published anywhere since 8mm. first appeared. There has been nothing like it, even in America, the home of 8mm. Its ambitious character is perhaps best illustrated by the fact that, since we announced its preparation, we have assembled data on a further fifty projectors, making a grand total of 140—and the list is still growing.

It is therefore quite impracticable to present it all in one issue, for it is much more than a mere list of machines. Hence we are publishing it in monthly parts. Each of these is arranged in A-Z order and not, for example, in consecutive sections, A-G, H-N, and so on, so that each shall have maximum interest and value for readers who may not have the particular projectors listed; for each part contains miniature histories of the various families of projectors from which current trends emerge.

It may be asked why it should be thought desirable to include information about projectors which have for years been obsolete and were never imported into the United Kingdom. The answer is three-fold: (1) there are readers of A.C.W. in practically every country in the world; (2) although machines may not be imported here, some always manage to find their way over, and (3) because it is so difficult for the owner to trace information about them, these are the very ones about which he asks us for advice. We get just as many inquiries about obsolete and obsolescent projectors as we do about current models.

Preparing data on these machines has proved the most involved part of the whole undertaking. In some cases the manufacturers had gone out of business. In some cases they were unwilling, understandably enough, to go to much trouble in checking the data we supplied about projectors they no longer market, since all their energies are directed at selling current models. In a few cases they just didn't know. Members of the firm who handled the original product had left. Records no longer existed.

In a few cases we were able to supply information which the manufacturers did not possess and to correct inaccuracies of which they were unaware. One manufacturer gratified us by handsomely acknowledging that he was astonished by the detail in our questionnaire (it ran to five closely typed foolscap pages) and that he had learnt a lot from it.

Even though you have only one of the large number of projectors listed, we hope you will also find this Guide instructive and helpful. Maybe, too, if you use other gauges, you will pick up useful hints about projector design and trends. One fact which is very evident is that 8mm. is making enormous progress as the gauge for family use. In America, in the straight fight between 16mm. and 8mm. (9.5mm. has never been available there), 16mm. is edging out more and more to professional and commercial fields. In France, most manufacturers—with a keen eye on the future—are producing machines in all three gauges, ready to step up on any one when opportunity bids. Other countries, too, are turning out 8mm. projectors in increasing quantities.

How 8mm. Began

8mm., introduced—as was 16mm.—by Eastman Kodak of America, was announced in 1932, but did not really get going until the following year. 16mm. had then been on the market for ten years. In charge of the original 16mm. project was an Englishman, John G. Capstaff, who had gone to work with Kodak in America. Their amateur movies team had finally decided on a width of 16mm. and they had developed reversal processing to give a direct positive, ready for projection, from the original film exposed in the camera.

In reversal processing, the film is developed to a negative, but not fixed. The negative image (which is composed of silver) is bleached out, leaving silver bromide which varies in amount according to how much was used up by the first image. As the first image is a negative, the remaining silver bromide will be a positive. All that remains is to expose it to light (the so-called "second exposure"), and re-develop it to give a black and white silver image. After drying, the film is ready for projection.

Capstaff and his team invented the idea—always used today—of adding a small quantity of a silver solvent to the first developer, to give clean whites in the image. They also began controlling the amount of the second exposure, to compensate for gross errors in camera exposure.

The first 16mm. films had differently shaped perforations, with curved sides, from those we know today, but the rectangular perforation with radiused corners had been introduced by 1923. This is the perforation now used on 8mm.

Double-run 8mm. is the standard camera film. It has a width of 16mm., but is perforated for 8mm. After processing, it is slit down the centre and the two halves joined end to end, ready for projection. Some firms have tried to introduce single-run (8mm. wide) camera film; it was never completely successful, however, and is now going right out of favour. The commercial disadvantage of single-run 8mm. is that the film cannot be processed on the regular 16mm. processing machines. While a few smaller firms were processing by winding the film on racks, and dunking them in tanks, the width of the film did not matter, but now all the major firms throughout the world use continuous processing machinery and only films 16mm. wide can be processed on it. This has brought about the demise of single-run.

Double-Run and Colour Film

From the manufacturing point of view, double-run 8mm. is particularly attractive. Indeed, the only change made to the original 16mm. machines was the addition of a new second-exposure device which gave compensated exposures separately to each half of the film. This has remained standard practice at Kodak processing stations throughout the world for black and white 8mm. The practice of compensated processing is only now going out of use, because the latest black and white reversal stocks are not amenable to this treatment. We do not regard lack of compensated processing as a particular disadvantage. The amount of compensation it has ever been possible to apply was very limited, and colour film, because of its very complicated processing sequence, has never been given compensation.

Nine out of ten rolls of 8mm. film exposed today are colour film. Kodachrome seems to be the universal favourite in Britain (and all the other countries in which it is available), largely on account of its superior definition characteristics. In America, colour has become so popular that Eastman Kodak have stopped selling black and white 8mm. film. In Britain, where the swing to 8mm. colour film is also most marked, Kodak have raised the prices of their black and white film stock—as compared with those of films by other manufacturers—to the point where most users consider it worth paying the very little extra for the colour film.

THE earliest projectors were made to standards well below the average of today's machines, though the better ones of the 1930s were very similar in construction to current models but—in proportion to the purchasing power of money—more expensive. The projectors of today mostly represent very good value, modern methods of mass production giving higher quality than before. Die casting has almost completely replaced pressed metal for basic construction, though a few manufacturers are still making a very good job with press-tool designs. Since the quite complicated parts of some of the die-cast machines involve a considerable outlay, the manufacturer naturally tends to keep designs current once they have been established.

In America, production is now left in the hands of comparatively few manufacturers, who are thus able to make still greater use of mass production methods, and newcomers are finding it increasingly difficult to enter the market. Not many European firms have reached this stage, though the better known ones certainly have.

ONE obstacle to standardisation is electricity supplies, which vary in voltage and type from one country

to another and even—as many of us know only too well—from one area to another. Unless produced specifically for export, most projectors are, of course, designed to suit the electricity supplies of their country of origin. All the American machines are made for voltages in the 100–125 volt range.

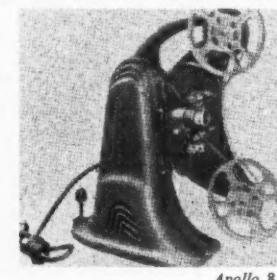
Most projectors incorporate a series wound a.c./d.c. motor and a variable resistance for speed control. The motor can therefore be run on any voltage in the stated range simply by adjustment of the speed control resistance to give the correct projection speed. The lamp used must then suit the mains voltage exactly.

The greater part of Britain is supplied with electricity in the 200–250 volt range, 230 and 240 volts being most common, so American machines cannot be used on our voltages without some means of stepping down the current. Continental voltages vary from around 110 to 220, an oddity, from our point of view, being 160. Hence any "Universal" machine must to some extent be a compromise and must also inevitably be more complicated—and a little more expensive—than a machine made for one voltage.

PART 1

AMPRO (Formerly manufactured by Ampro Corp., now known as Ampro Audio-Visual Division of S.V.E. Inc., 1345 Diversey Parkway, Chicago 14, Ill., U.S.A.)

Ampro is a name very well-known to amateur cinematographers both in America and Britain. Before the war, Ampro machines made in America were freely imported into Britain; since the war, the 16mm. models have been made in this country, to the American designs. As regards 8mm., the position has always been less encouraging. Ampro were very late in entering the 8mm. field; the A.8 projector did not appear until late 1939, but continued to be made after the war. In 1950, the Futurist appeared, of similar performance but very different appearance to the A.8, having simple, bold lines in the modern manner. In 1957, the Ampro Corporation was



Apollo 8

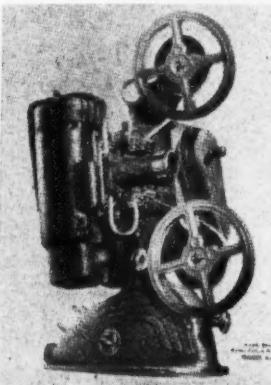
absorbed into the Society for Visual Education, and manufacture of 8mm. and amateur equipment has ceased.

A.8 (1939–1950). No longer in production. Was not available in Britain. Die-cast construction. Two 12-tooth sprockets with hinge-on shaped plate retainers. Gate opens forwards with parallel movement. F/1.6 projection lens, 1in. focus, supplied as standard. 400ft. spool capacity. Power rewind. Reverse. Still pictures with safety shutter. Inching knob.

Electrical Details: Lamp to suit mains voltage of 105–125 volts, 500 watts in earlier models, 750 watts in later machines. Standard pre-focus base. A.c./d.c. 105–125 volts. Series wound motor 115 volts. Three switches: motor, lamp, reverse.

Futurist (1950–1957). No longer in production. Was not available in Britain. Die-cast construction. Two sprockets with hinge-on retainers. F/1.6 Simpson lens, normally 1in. focus. 400ft. spool capacity. Power rewind; stills with safety shutter. Reverse. Weight 13½ lb.

Electrical Details: Lamp to suit 105–125 mains voltage. 500 or 750 watts, pre-focus base. A.c./d.c. 105–125 volts. Series wound motor, wound for 115 volts. Two control knobs: one for motor and lamp switching and other for selection and speed control of forwards, stills, reverse, and rewind, by mechanical wheel on disc variable speed control. Machine built on to base of slip-over case.



A.8

APOLLO (Used to be manufactured in America by Excel Movie Products Inc., of Elgin, Ill.)

The Apollo line of projectors included models for 8mm. silent, and 16mm. silent and sound, all characterised by being built on to a tall and substantial hollow casting shaped something like a tall, rounded pyramid. The lamp and motor were inside the casting, and the mechanism plate and spool arms fitted to the side. A constant speed a.c. induction motor was fitted, with a manual belt shift for projection speeds of 16 and 24 f.p.s.

Apollo 8 (1948–1950). No longer in production. Not available in Britain. Die-cast construction. Two sprockets. Double claw. F/1.6 Simpson lens, 1in. focus. Spring belt driven take-up. 400ft. spool capacity. Power rewind by belt change.

Electrical Details: Lamp to suit mains voltage in 110 to 125 volt range. 500 watts, pre-focus base. A.c. induction motor, 115 volts, 60 cycles. Suitable for a.c. 60 cycle mains, 110–125 volts only. Two switches: motor and lamp. Projection speeds of 16 and 24 f.p.s. by belt change.

Apollo Super 8 (1950–1952). No longer in production. Specification and appearance as above.



Ampro Futurist



Filmo Picture Master 151A

AMERICAN BELL & HOWELL

Filmo Eight (Model 122), also known as Filmo Master 8. (1934-approximately 1940.) Not now in production. Available in Britain pre-war. London agents were the Bell & Howell Company. The American Regent and the British 606 are the up-to-date versions of this projector. Basically it is a scaled-down version of the 16mm. Filmo JL, and the design was under the general direction of the late Albert S. Howell, one of the founders of the company. Die-cast construction, grey finish (glossy in first models). Two 14-tooth sprockets, with retainer plates that spring open for threading. Single claw.

Framing: fixed optical centre, by claw movement. Front gate plate removable. Front gate plate sprung. Smaller aperture in back plate of gate. Gate opens with parallel movement. F/1.6 B. & H. projection lens, lin. focus; outside diameter of barrel 1in. Maximum spool capacity, 200ft. Spools entirely gear-driven. Power rewind by clutch which engages top spool with fast drive. No reverse. Clutch for still pictures, with gauze safety shutter. Inching knob. Three-bladed cut-off shutter and fast pull-down. Weight 6½ lb.

Electrical Details: 110 volt lamp (or to suit a mains voltage in the 100-125 volt range), 300 watt. Later models (approximately 1936) 400 watt. Bell & Howell small ring pre-focus. Cap down. Biplane filament. Machine made for 100-125 volts a.c./d.c. A separate resistance was supplied for higher voltages. Series wound motor, with friction type speed control. Two switches (motor and lamp). No pilot lamp but adjustment to give incidental light from main lamp. Agents undertake to fit interference suppression to existing machines.

Price: (1934): £41, or £37 10s. without the resistance for 200-250 volts. Later 400 watt model: £40.

Filmo Master 8-400 (1940 approximately-1949). Not now in production (superseded by the Regent). Was not imported into Britain. Exactly the same specification as the Filmo Eight except for spool size, changed to 400ft. maximum. Later models of the machine had bloomed lenses.

Filmo Picture Master 151A (1940-approximately 1950). Not now in production. Only a few were imported into Britain. General layout—with the take-up spool at the rear—was derived from the high-powered 16mm. Showmaster. It was a relatively expensive machine: \$262 in 1947. Die-cast construction, brown wrinkle

BELL & HOWELL and G.B.-BELL & HOWELL

(Bell & Howell Co., 7100 McCormick Road, Chicago 45, Ill., and Rank Precision Industries Ltd., Mortimer House, Mortimer Street, London, W.1)

The first Bell & Howell 8mm. projector was the Filmo 8, which appeared in 1934. It was basically a scaled-down version of the Filmo JL 16mm. machine, with the same all-gear drive and general precision construction, although the intermittent motion was redesigned. Bell & Howell are very well-known for their professional equipment, which has scarcely changed in design through the years; nor has their 8mm. equipment, the original Filmo 8 not being very different from some of their projectors being manufactured today.

It was very much more of a precision instrument than other 8mm. projectors of that time. It was also far from cheap (£41 when it first appeared). As a precision machine produced so early in the history of 8mm., it did much to demonstrate that optimum results can only be expected from the 8mm. frame if the equipment is of a reasonably high standard.

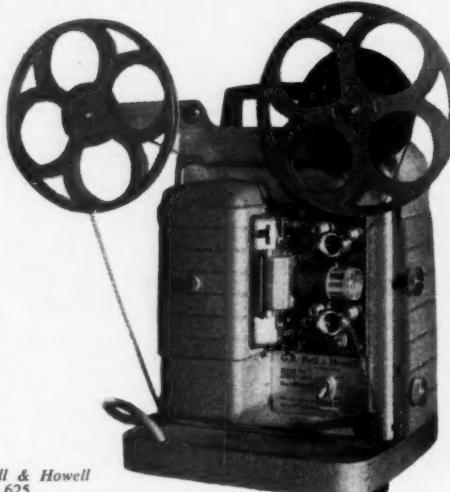
The pre-war Filmo 8 was the original Model 122; the current American-made Regent is the 122LR. One of the principal differences is that the original 200ft. spool arms were redesigned to suit 400ft. spools. A 500 watt lamp is now usual, too, as against the original 300 watt and the later 400 watt. These lamps all have the special Bell & Howell small pre-focus base, which goes in from the bottom of the lamphouse, instead of into the lampholder from the top, like standard pre-focus lamps. Bell & Howell point out that the advantage of this type of lamp base and holder is that even a hot or broken lamp can be taken out of the machine without trouble.

Bell & Howell have never subscribed to the "new model every year" outlook, but have preferred to concentrate on getting a first-rate design in the first place, and turning it out, year after year. True, small modifications are made from time to time, but basic designs remain unchanged.

It was not until 1940 that the company designed an 8mm. projector which was noticeably different from the original machine. The Film Picture Master Model 151A was a more powerful, expensive machine than the 122 series. Indeed, the 151A is one of the most expensive 8mm. silent projectors ever made. Whereas the original Filmo 8 followed 35mm. practice and had the take-up spool at the bottom, the 151A took its layout from the powerful 16mm. Auditorium and Showmaster projectors which Bell & Howell had been making for some years.

This design has the take-up spool at the rear, and leads the film back to it, under the lamphouse. (This layout is used today in the Monterey and 625 machines.) The Picture Master employs a special type of 750 watt cap-up lamp. Only a few machines appeared on the British market, and a step-down transformer was used to reduce our higher voltages to the 110 volts required by the motor and lamp. The 151A was discontinued about 1950.

The American-made machines were freely imported before the war. After the war, this could not happen, but a very good thing did happen:



G.B.-Bell & Howell
625

G.B. Equipments Ltd.—one of the Rank companies—concluded an agreement with Bell & Howell under which they were to make the Bell & Howell machines in Britain. So began what is now the biggest camera and projector factory in Britain today (at Mitcheldean in Gloucester). Production started with 16mm. projectors, notably sound machines, then so urgently needed.

By 1950 the British-made version of the Regent, known to us as the Model 606 8mm. Screenmaster, had appeared. This version was like the original except for the addition of the voltage-dropping resistance in a cylindrical extension to the top of the lamphouse. Other than this, the American design was faithfully adhered to—even to the extent of having the switch the American way round (down = off).

Back in America, it was becoming clear that whereas Bell & Howell were catering very successfully for the higher price market, they were missing the "popular" market. They decided to make a lower priced



G.B.-Bell & Howell
Screenmaster 606H

machine which, while not having quite the same precision construction, was nevertheless well-designed and well-made in accordance with mass production techniques. Thus arrived in 1953 the American model 221, sometimes known as the Wilshire. It was radically different from anything Bell & Howell had made before. It was even built on a heavy pressed-metal panel, rivets being used in its construction. The motor—an interesting point, this—was a small induction type, constant speed, not variable, and suitable for a.c. only. Being an American machine, it had a 60 cycle motor, so is not suitable for our 50 cycle mains.

A year later, the American Monterey 252 appeared—almost exactly the same machine as the Wilshire—and remains the popular-priced machine in the American Bell & Howell range today.

Meanwhile, in Britain, a development was taking place which was to revolutionise thinking about projectors: the 500 watt biplane lamp was produced for voltages in the 200 to 250 volt range. This meant there was no longer any need to use a voltage-dropping resistance or transformer—unless, of course, one needed the slightly higher light-efficiency of the 110 volt range of lamps, which is hardly necessary for home use.

The British version of the Monterey is the well-known Model 625, using a 500 watt lamp of mains voltage, and an a.c. induction motor wound for 200-250 volts at 50 cycles. At last, here was a Bell & Howell machine truly made for the voltages common in Britain, and without resistances or transformers to reduce the voltage to that usual in America. The Monterey—Wilshire—625 family are the first types of Bell & Howell projectors to use standard pre-focus lamps.

The mains voltage biplane filament lamps having been tried, it was a logical step to redesign the 606 Screenmaster to take them and to do away with the somewhat awkward-looking resistance on top of the lamphouse. Additionally, it enabled a separate switch to be added for the lamp, for turning it off during rewinding, and the general appearance of the lamphouse reverted to that of the American Regent.

finish. "Safe-lock" sprocket retainers, hinging open for threading. F/1.6 projection lens, normally 1in. focus, 400ft. spool capacity. Reverse, stills with safety shutter. Weight 14 lb. Electrical Details: 110 volt, 750 watt lamp (or 100 to 125 volts, to suit mains) biplane filament. Cap upwards, special base. Series wound motor. 100-125 volts a.c./d.c. Four switches: motor, lamp, reverse, and pilot lamp (110 volt pilot bulb).

Film Regent 122L (1949-1956). Not now in production. Superseded by the Regent De-Luxe. Not available in Britain, but the G.B.-Bell & Howell 606 is the British-made version of this machine. The Regent 122L is essentially the same machine as the Film Regent 8-400, which it superseded at a slightly lower price. Uses 500w. lamp.

Wilshire 221 (1953 - 1955). Not now in production. Superseded by the very similar Monterey. Not available in Britain. The G.B.-Bell & Howell 625 is the British-made version with motor to suit British electricity supply. For details of Wilshire, see Monterey.

Monterey 252 (1954). Currently in production. Not available in Britain. The G.B.-Bell & Howell 625 is the British-made version with motor to suit British electricity supplies. Built-on pressed sheet aluminium main panel, fitted into one half of die-cast case. Other half of case fits over mechanism for carrying and storage. Mechanism parts die-cast. Two 18-tooth sprockets, with fixed roller retainers. Hinge-open gate (hinge on "outside"), fully accessible for cleaning. F/1.6 projection lens, 1in. focus with $\frac{1}{2}$ in. diameter barrel. Spool capacity 400ft. Spring belt-driven spools. Power rewind on machine by belt change. No reverse, stills, or safety shutter. Inchng knob on front of machine.

Electrical Details: 110 volt (or to suit mains in 110-120 volt range), 500 watt, standard pre-focus base, biplane filament. A.C. induction motor. Machine operates on 110-120 volt a.c., 60 cycle supplies only. One three-position switch (off, motor, motor plus lamp).

Price: approximately \$80.

Monterey De-Luxe 252AR (1956). Currently in production. Not available in Britain. Same as the Monterey but with addition of a reverse, and still picture control with safety shutter.

Price: approximately \$100.

Regent De-Luxe 122LR (1956). Currently in production. Not available in Britain. Similar to the Regent, except for the following changes: new swing-out gate with hinge on "outside" (same type as the Monterey and the British-made 625); both gate plates fully accessible for inspection and cleaning; five-way rotary switch now fitted, for running forwards or reverse with or without lamp on; socket for a room light, worked from the projector switching; mechanical interlock prevents rewind clutch lever being engaged when the lens mount and gate are in the closed (threaded) position, obviating risk of starting projection with the rewind clutch still engaged. A two-tone slip-over carrying case is provided.

Price: approximately \$180.

Regent De-Luxe LC (1956). Currently in production. Not available in Britain. Same as Regent LR but without reverse and room light facility. Price: approximately \$160.

Modern Trends in Lamp Design

PROJECTOR design has always been influenced by the lamps available. The first 8mm. projectors, of American design, employed 100-125 volt lamps of about 200 watts and this light was not used very efficiently. The trend then was to use higher wattage lamps: 300, 400, 500, 750, and 1,000 watts, and at one time a projector was judged principally by how high the wattage of lamp it used. Fortunately this is passing.

With lamp voltages around 110, it is possible to make high wattage lamps with moderately compact filaments, notably the biplane type (two row, staggered, one behind the other); this 110-120 volt lamp has, until recently, dominated projector design, even though it could not be run directly from higher European voltages, a transformer or resistance having to be used.

It should be noted that, where a projector has separate switching for motor and lamp—and nowadays practically all good ones have—it is necessary to feed each through a separate resistance. Machines which incorporate a resistance to match them to higher voltages than are required by the motor and lamp, always have separate sections of resistance for each.

The easiest way of using a 100-125 volt machine

(with a series wound motor) on a higher voltage is via a transformer—if the mains are a.c.

Some European manufacturers, not needing to produce machines to plug straight into 110 volts, have chosen a different approach: low voltage lamps. These are more efficient than higher voltage ones, partly because their filaments are more compact and optically more efficient, and partly because they can run hotter, so have greater lumen output per watt. A popular lamp of this type is the 12 volt 100 watts, but it is possible to make still more compact and efficient filaments such as 8 volt 50 watts, which is capable of putting as much light on the screen as some 500 watt lamps.

The development, about three years ago, of biplane filament lamps in the 200-250 volt range, has radically changed the old ideas about having to use 110 volt lamps. They are slightly less efficient, it is true (light output is usually about one-third less), but there is still plenty of light from a 500 watt lamp in a projector for home use to permit one to afford to throw some of it away. Further, a 500 watt lamp is still a powerful sales attraction.

The most popular design of projector now uses a mains voltage lamp and mains voltage motor (there are no resistances or transformers) but the few machines which use low voltage lower wattage lamps are very efficient.

G.B.-BELL & HOWELL

With the changes in design noted overleaf, the original 606 was discontinued and its place taken by the 606H for the 200-250 volt range and the 606M for 100-125 volt. There is also a third model, the 606L, for 32 volt operation.

Screenmaster 606 (with 110 volt lamp). (1950-1956). *A.C.W.* test report, April 1950. No longer in production. British-made version of the Regent 122L, to the American design by Bell & Howell, modified to contain resistance for up to 250 volts. Die-cast construction, finished in grey wrinkle. Two 14-tooth sprockets, with hinged retainer plates. Single claw intermittent. Framing: fixed optical centre.

Gate opens with parallel motion forwards. Front gate plate removable by pulling straight out. Sprung gate plate is in front. Gate aperture is in rear plate. F/1.6 Taylor Taylor Hobson projection lens, 1in. focus. Barrel diameter $\frac{1}{2}$ in. Spool capacity 400ft. Spools entirely gear-driven. Power rewind by engaging fast-wind clutch on top arm and also disengages lower spool drive. No reverse. Still pictures with safety shutter. Pull-down very fast (37 deg.). Three-bladed shutter. Inching knob.

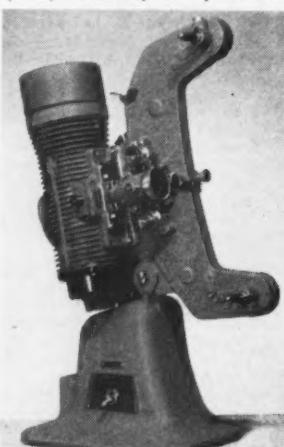
Electrical Details: 110 volt, 400 watt biplane filament lamp with Bell & Howell small ring pre-focus base (cap down). Resistance built into top of lamphouse makes machine suitable for mains of 110 to 250 volts; exact mains voltage selected by eleven-position resistance adjuster. A.c./d.c. Series wound motor, wound for 110 volts. Friction type speed control, giving range of speeds of approximately 14 to 24 f.p.s. Single switch (lamp plus motor). Lamp cannot be switched off to leave only motor running. Main lamp can be used as pilot lamp by pulling condenser slide partly out to marked position, and de-clutching the mechanism.

Price (1950): £62 10s., including case.

Screenmaster 606H (with mains voltage lamp in range 200-250 volts. 1955.) Currently in production. Except for operating voltage, is similar to the Regent 122L. Constructional details same as Model 606, except that the 606H omits the cylindrical resistance compartment on top of the lamphouse. Choice of 20mm., 1in. and $\frac{1}{2}$ in. f/1.6 projection lens. **Electrical Details:** Lamp of mains voltage in 200-250 range, 500 watts. Small B. & H. ring type pre-focus cap. Biplane filament. Cap down. Series wound motor with friction type speed control. A.c./d.c. 200-250 volts. Two switches: lamp and motor (lamp can be switched off separately). Radio interference suppression fitted.

Price: £63.

Screenmaster 606M (110 volt). (1955.) Currently in production.



Screenmaster 606

Intended only for 100-125 volt a.c./d.c. electricity supplies; could be used on higher voltages a.c. by interposing a suitable step-down transformer of at least 600 watts rating.

Electrical Details: Lamp of mains voltage in the 100-125 range only, 500 watts. Small B. & H. ring type pre-focus cap. Series wound motor for 100-125 volts. Two switches: motor and lamp. Suppressed.

Price: £63.

Screenmaster 606L Similar to 606H and M but made specially for 32 volt a.c./d.c. operation. Uses 32 volt, 200 watt lamp, and has 32 volt motor.

625 (1955). *A.C.W.* test report, August 1955. Currently in production. This is the British version of the Monterey, with motor to suit the 50 cycle mains, standard in Britain. Built on a stout pressed aluminium panel, fitted into a die-cast case. One half of the case encloses the works, while the other clips over the operating side of the machine, for carrying and storage. Covers and base are die cast, as is the lamphouse and mechanism plate. Finish: two-tone grey-brown wrinkle enamel.

Two 10-tooth sprockets, with fixed roller retainers. Triple claw intermittent. Fixed optical centre framing. Hinge-open gate, fully accessible for inspection and cleaning when open (hinge is on "outside"). F/1.6 T.T.H. lens of 1in. focus, in barrel with $\frac{1}{2}$ in. outside diameter. 400ft. spool capacity. Spring belt driven take-up. Power rewind by belt change. No reverse, no safety shutter, no still pictures. Three-bladed shutter. Very fast intermittent (approximately 38 deg.). Inching knob. Weight: 13 lb.

Electrical Details: Lamp of mains voltage in 200 to 250 range, 500 watt, standard pre-focus base. Biplane filament. Machine suitable for a.c. only. A.c. induction motor, 200-250 volts (can be used on 110v.). One three-position switch: off, motor, motor plus lamp.

Price: £35.

DeJUR (DeJur Amsco Corp., 45-01 Northern Boulevard, Long Island City 1, N.Y., U.S.A.)

DeJUR were comparatively late entrants into the field of camera and projector manufacture, starting operations just after the war. Their first two machines were the Model 750 and the 1000, well-made die-cast projectors pivoting on a single screw on to a large die-cast base. The 750 is still available in its original form, but was restyled in 1956, and the 1000 restyled a year later. Trimming lines were added on the lamp-house, and the base redesigned to fit permanently to the bottom of the slip-over case. The new versions are known as the Custom 750 and the Custom 1000, both of them relatively expensive machines. Like all the other American manufacturers, DeJUR have entered the lower-price market—with the 500 (1955), a die-cast machine of sturdy construction, and the somewhat higher-priced Eldorado, this time designed on a panel fitted into one half of the carrying case and following the current trend in design for home projectors.

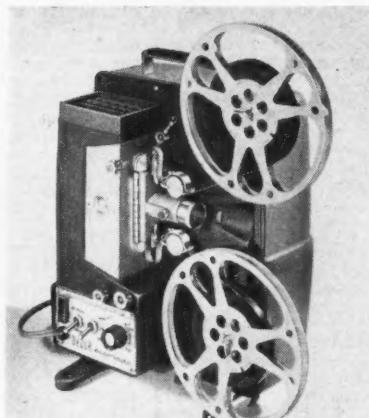
750 (1947). Currently in production. Not available in Britain. Die-cast construction, and the somewhat higher-priced Eldorado, this time designed on a panel fitted into one half of the carrying case and following the current trend in design for home projectors.

750 (1947). Currently in production. Not available in Britain. Die-cast construction, and the somewhat higher-priced Eldorado, this time designed on a panel fitted into one half of the carrying case and following the current trend in design for home projectors.

Electrical Details: Lamp to suit mains voltage in 100-250 volt range, 750 watts, biplane filament. Pre-focus base. Alternative lamps: 500 and 1,000 watts. Series wound motor, wound for approximately 100 volts. A.c./d.c. Three switches: motor, lamp, reverse. Reverse; still pictures with safety shutter. Inching knob. Combination of belt and chain drive.

Price in America: approximately \$155.

1000 (1947-1954). No longer in production (superseded by Custom 1000). Not available in Britain. Similar to the 750 but fitted with 1,000 watt lamp,



and deepened base casting taking automatic winding cable storage device.

Custom 750 (1956). Currently in production, but Custom 1000 normally supplied. Not available in Britain. Similar to the Model 750 except for redesigned base which is permanently fitted to the bottom of the slip-over case. Styling and fixing of lamp-house casting for easier lamp accessibility and for more attractive appearance. Splicer mounted on base.

Custom 1000 (1957). Currently in production. Not available in Britain. Similar to the Custom 750 but base casting contains automatic winding cable storage. Uses 1,000 watt lamp, but also takes 500 or 750 watt; 750 watt supplied as standard. Pre-focus base. 100-125 volt range, a.c./d.c. only. Splicer mounted on base.

Price in America: \$179.

500 (1955). Currently in production. Not available in Britain. Popular-priced machine of die-cast construction. Brass and nylon gears. Two 16-tooth sprockets, with fixed guide-post type retainers. Double claw. Framing adjustment. Gate hinges open, hinge being on "outside." Opened gate is fully accessible for inspection and cleaning. F/1.6 projection lens, 1/2 in. focus, 300ft. spool capacity. Spring belt driven take-up. Power rewind by changing belt

Eldorado

position. No reverse. No still pictures or safety shutter. Inching knob.

Electrical Details: Lamp to suit 110-115 mains voltage. 500 watt, pre-focus base. Lamp reached through top of lamp-house. A.c., 60 cycle induction motor. Nominal speed of projection: 16 f.p.s. Suitable for a.c. 60 cycle 100-125 volt supplies only. One three-position switch (motor can be run without lamp for rewinding). Socket for room light controlled by projector switching.

Price in America: approximately \$70.

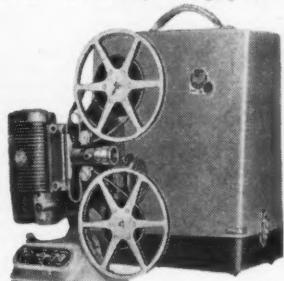
Eldorado (1956). Currently in production. Not available in Britain. Moderately priced die-cast machine built on panel and fitted into one half of die-cast case. Two 16-tooth sprockets with fixed guard type retainers around them. Double claw intermittent. Gate hinges fully open for threading and cleaning (hinge is on "outside"). F/1.6 projection lens, 1/2 in. focus. Rear cover encloses working parts and drive to reels. 400ft. spools. Power rewind by setting machine to reverse and moving clutch knob to fast rewind. Clutch knob automatically resets to normal when machine next run forwards. Reverse; still pictures with safety shutter. Inching by milled wheel recessed into panel, just in front of projection lens.

Electrical Details: Lamp to suit 100-125 volt mains. 500 watts, pre-focus base; biplane filament. Lamp reached through top of lamp-house. 110 volts series wound motor. Suitable for 100-125 volt a.c./d.c. mains. Two switches: three-position off, motor, motor-plus-lamp, and forwards/reverse switch. Switch panel illuminated during operation.

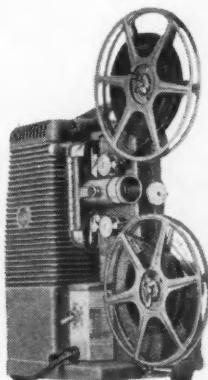
Price in America: approximately \$110.



1000



750



500

Motor Speeds

MOST projectors have a speed control, but now that d.c. is much less prevalent, manufacturers are beginning to realise that a motor with almost infinitely variable speed control is not perhaps as desirable as it might appear, and there is now a move to make projectors to run at one constant speed. Such projectors usually have a.c. induction motors, and the speed does vary slightly with applied load and mains voltage, but is near enough constant.

Any machine with a constant speed induction motor is suitable for a.c. only; it must never be used on d.c., which would burn out the motor and/or blow the fuses. Larger machines with induction motors use a capacitor-start type, but a few smaller models use simple shaded pole motors which have very little starting torque, so need a clutch device to ensure that they can start off-load.

An important feature of induction motors is that they work by following the a.c. mains frequency, and only at the right speed when run on the designed frequency. Thus, a British 50 cycle motor is not

suitable for use in America, any more than an American 60 cycle motor is suitable for our mains frequency, even if the voltage is correct in each case. No American machine powered by an induction motor is suitable for British electricity supplies.

Some Continental projectors have tappings only for the usual European voltages, the highest of which is about 220. If these projectors are used on our slightly higher voltages they will run perfectly well, but lamp life will be shortened. As some compensation, light output will be greater.

Finally, it must be remembered that lamp life depends largely on voltage. An under-run lamp will last much longer than a normally run one; over-running will drastically shorten its life.

If you have more than enough light, it is a good idea to set the resistance or transformer tapping to a higher voltage (e.g., to 250 volts when running on 230 volt mains), or if you have mains voltage lamps, to use, say, a 250 volt lamp on 230 volt mains. This also applies to household lamps, as some economically-minded people have discovered to their advantage.

ENSIGN (Formerly manufactured by Ensign Ltd., 88 High Holborn, London, W.C.1.)

No longer available. Before the war, Ensign was one of the best known names in British cinematography. Their equipment, manufactured at the Houghton Butcher Co.'s factory at Walthamstow, East London, included much 16mm. apparatus (their Kinecams are still doing trojan work for many amateurs). At that time there was much doubt about which gauge to use; some people used more than one size, and it was felt if a manufacturer could make a machine usable—or even adaptable—for any of the three main gauges, it should sell in larger numbers than a single gauge projector.

So in August 1939, the Ensign Universal 8-9-5-16mm. projector reached the market. It was, of course, an ill-fated time to introduce any projector. When the war started, Ensign changed their production over to the camera-gun version of one of their 16mm. cameras, and little more was

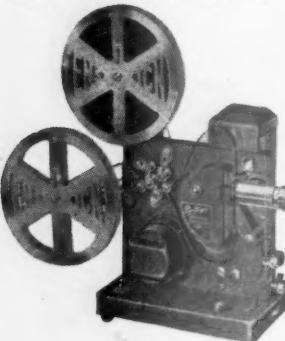
heard of the Universal. Much more recently, Ensign has become part of the Barnet-Ensign-Ross group, and the original cine engineering factory is no more.

The Universal had an indirect lighting system, with a 45 deg. mirror behind the gate, to direct the light forward on the gate and through the lens.

Universal (1939; no longer in production). Used to be available both as single gauge machine and with the conversion parts for dual or three gauges (gate, sprocket, and reel spindles). Die-cast construction, brown ripple finish with chrome rollers, etc. Single sprocket, with two retainer cradles with rollers which open and close with parallel action. "Semi-optical" framing. Three separate double claws, one for each gauge. 8mm. pull-down worked by one cam, 9.5 and 16mm. by a second cam. Back of gate has stepped channel which positions each gauge of film in correct location to meet its claw. Gate and lens unit opens by hinging forward. Projection lens: Dallmeyer, normally 1in. focus for 8mm. Maximum spool capacity 400ft. Take-up spool driven by spring belt. Film can be rewound on machine (belt changes). Machine driven from motor by a friction drive (not belt). Reverse and still pictures. Gauze safety shutter. Indirect (reflected) lighting system.

Electrical Details: 50 volt, 250 watt lamp is standard; 100 volt, 500 watt alternative. For working from batteries, the machine can be hand-cranked, and a 12 volt, 72 watt lamp used. Standard pre-focus base. Mains supply a.c./d.c., 100 to 250 volts (eight tappings). Resistance is separate and suits either the 50 volt, 250 watt or the 100 volt, 500 watt lamp by changing the output tap. 110 volt series wound motor. Lamp is fan cooled. Separate lamp switch. Pilot lamp of mains voltage. Transformer (a.c. only) sometimes supplied instead of resistance.

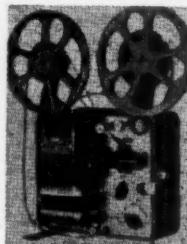
Prices (1939): Single gauge, £35. Dual 8/16mm., £37 10s. Tri-gauge, £39 10s. All with 250 watt lamp.



Ensign Universal

FODECO (Used to be manufactured in America by Technical Devices Corp., Roseland, New Jersey.)

The Fodeco 8 is the only projector produced by this manufacturer, who is no longer operating. It is a sprocketless machine, yet taking 400ft. spools and a 750 watt lamp. The threading path is very simple: from the feed spool, round two rollers to make

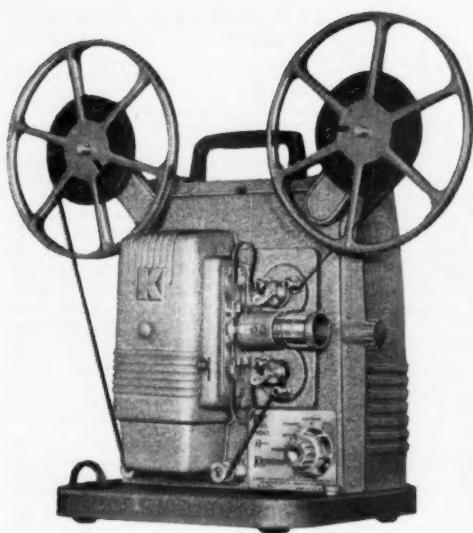


Fodeco 8

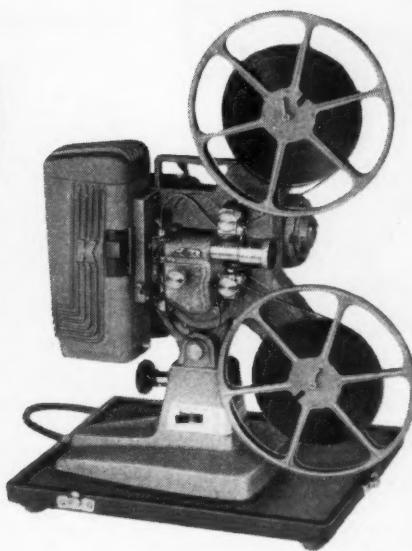
a slightly soft loop, through the gate, on down to another roller, back under the lamphouse, round another roller, and back up to the take-up spool. Although of simple design, the machine is well made and was relatively expensive (\$90 approximately).

Fodeco 8 (1947-1949). No longer in production. Not available in Britain. Machine built on panel fitted into one half of leatherette covered case. Die-cast lamphouse. No sprockets. F.1/6 projection lens, 1in. focus. 400ft. spools, spring belt driven take-up. Power rewind by belt change. Optical framing. Weight: 12½ lb.

Electrical Details: 115 volt, 750 watt lamp, pre-focus base. Series wound motor. A.c./d.c. supplies, in 105-125 range, by using lamp to suit mains voltage. Built-in storage compartment for mains cable.



K.100



K.105

KEYSTONE (*Keystone Camera Co. Inc., Hallet Square, Boston 24, Mass., U.S.A.*)

Keystone are one of the principal American manufacturers of home movie apparatus. Their 8mm. projectors were imported into Britain before the war, but now only their cameras are available here. The first Keystone 8mm. projectors were imported by Edwin Gorse of Blackburn, who called them the "Egofix" machines, and later by R. E. Schneider. Eventually, R. F. Hunter took over distribution. At the present time, John Blishen & Co., of 47 Ladbrooke Grove, London, W.11, are importing the Keystone cameras.

The first machine was the G.8, quickly followed by the very similar J.8, a relatively low-priced model principally of sheet metal construction, and with one very large sprocket and an offset film path. The position of this sprocket, tucked in behind the projection lens, is characteristic of this type.

The first J.8 had a 200 watt lamp, but later models used a 300 watt. It was followed by the more powerful Model L.8, with 500 watt lamp. Separate voltage-dropping resistances had to be provided for our mains.

In America, development was proceeding fast, for Keystone have never been content to keep on making a model when they thought they could improve on it. The M.8 came after the L.8, but this and succeeding projectors were not imported into Britain. Next came the R.8, taking a 500 watt lamp. In 1938, the original layout with a shallow tray-like base was exchanged for a sleek pedestal base, on which the mechanism tilted on a single screw. This, the C.8, a low-priced machine, using 200 or 300 watt lamp, replaced the gap left by the discontinuance of the old J.8 and M.8. After the low-price model came their first 750 watt projector, and their most expensive so far: the A.8.

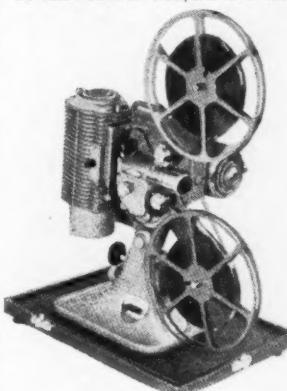
After the war a new version of the A.8 was introduced: the R.37, the last but one machine to use the square lamphouse. Then began the K series, principally of die-cast construction. The K.108 was a die-cast and attractively 'styled' version of the R.37, but taking a 750 watt lamp, and there were the slightly simpler K.68 and the K.95. The K.108 series was developed into the K.109 and K.109D (1951), with built-in splicer and simple magnifying viewer for editing.

By 1953, two new models had appeared on the market. First came the Eighty, which reverted to the very earliest design of the big central sprocket and the offset film path through the gate. This seems to have been Keystone's final attempt to keep the old line going, for the following machines were very different in style.

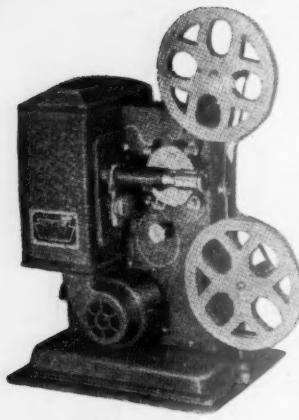
Also in 1953 came the simple but solidly engineered K.70, of castings throughout, and selling at a low price (about \$60). This machine had a rather severe looking square lamphouse with ornamental vertical ribbing, from which—as can now be seen—the styling of the later machines was derived. The Brightbeam was not on the market long,

Keystone J.8 (1934). No longer in production. Used to be available in Britain. A relatively low-priced machine of simple construction, principally sheet metal. Dark bronze crackle finish. Single very large (2 1/4 in. dia.) sprocket, with roller type retainers. Film path through gate offset (towards operator) from path of sprocket and spools. Projection lens alongside sprocket. Wollensak lens lin. focus, approximately f/2.5. 200ft. spool capacity. Bookform gate. Single claw. Three-bladed shutter. Spring belt drive to spools. Power rewind by belt change. Still pictures shown by lever which jams rubber drive belt and leaves motor running. Inching knob. Non-optical framing.

Electrical Details: 110-120 volt, 200 watt lamp on first model (not fan cooled). 300 watt lamp (fan cooled) on later model. A.c./d.c. 110 volts



K.95



J.8

(approximately). Series wound motor, 110 volts. Single switch at rear controls both motor and lamp. For British voltage range of 200-250 volts, a resistance was supplied, or alternatively a transformer (a.c. only).

Price (1936): £12 12s. (Later 300 watt fan-cooled model, £13 13s.) Resistance, 37s. 6d. extra. Case extra. **L.8** (1935). No longer in production. Used to be available in Britain. The same general layout as the J.8 but a more powerful machine. F/1.85 lens of lin. focus. 110 volt, 500 watt lamp, pre-focus. Separate lamp switch. Resistance for voltages above 125.

Price (1937): £21 5s. Resistance, £2 10s. Case extra.

M.8 (1936). No longer in production. Not imported into Britain. Very similar to the J.8, but claw movement enclosed, and carrying handle built into top. 300 watt lamp, f/1.85 lens of lin. focus. Weight 13½ lb. Spool arms 400ft. maximum. Mainly die-cast construction.

R.8 Croydon (1937). No longer in production. Not imported into Britain.

being superseded by the K.100 and K.75. In 1953, Keystone announced that they had redesigned the optical systems of the machines then in production, to give greater efficiency.

These projectors are of the popular "pivot on a single screw on to the cast base" design. By 1955 the trend was towards rather lower-priced machines, built into one half of a die-cast metal case. The K.100, with 500 watt lamp and single knob control, has the take-up reel at the rear, at the same level as the feed spool.

The lower-priced K.75 (1956) supplements the K.100, and also uses a 500 watt lamp. However, the K.75 uses a different spool layout: 300ft. (maximum) spools, fitting on spool spindles on the main panel of the projector—no spool arms. Both these machines have a die-cast cover which fits over the mechanism for carrying and storage.

The latest model to be introduced in the Keystone range is the K.105, based on the K.109 series, with the mechanism pivoting on the cast base. The "frills" of splices and editing viewer are not included in this version.

Developed from the L.8. Takes 400ft. spools and has enclosed intermittent movement. Mainly die-cast construction. Brown wrinkle finish. 110 volt, 500 watt lamp, pre-focus base. Fan cooled. Wollensak f/1.85 lens, lin. focus. Pilot light. Three-position switch. Weight: 17 lb.

C.8 (1938). No longer in production. Was not available in Britain. Built principally of die castings, and mounted on single pivot screw for tilting on cast base. 400ft. capacity. Two small sprockets. F/2 projection lens, lin. focus. Weight: 10 lb. 110-120 volt, 200 or 300 watt lamp. 110-120 volt a.c./d.c.

A.8 (1939). No longer in production. Was not available in Britain. Higher powered model using 750 watt lamp and f/1.6 projection lens. 400ft. spool capacity. 110 volt, 750 watt pre-focus lamp, fan cooled. Mains supply 110-120 volt a.c./d.c.

R.37 (approximately 1946). No longer in production. Was not available in Britain. Built principally of die castings. Mechanism pivots on single screw from cast pedestal base. Two sprockets. Barrel shutter. F/1.85 lens, lin. focus. 400ft. spool capacity. Power rewind. 300 watt lamp, 110-120 volt pre-focus, fan cooled. Mains supply 110-120 volts a.c./d.c.

K.108 and K.108C Commander De-Luxe Designed during war, appeared after it. Was not available in Britain. Discontinued 1956. Die-cast construction, lamphouse of approximately circular section, with cast-in horizontal cooling fins. Mechanism pivots from single screw on pedestal base. Two sprockets, book-form gate. F/1.6 Wollensak lens, lin. focus. 400ft. spool capacity. Three-bladed shutter. Power rewind. Reverse, stills. Heat-absorbing glass safety shutter. Inching knob.

Electrical Details: 110-120 volt, 750 watt pre-focus lamp, a.c./d.c. 110-120 volt. Series wound motor, 110 volts. Three-position switch. Separate reversing switch. Pilot light 110 volts.

K.68 Commander (Designed during the war, marketed shortly after it.) No longer in production. Was not available in Britain. Slightly simplified version of the Model K.108, but omits the single frame and reverse. The K.68 is distinguishable by a slightly shallower base casting.

80 (1953-1955). Not now in production. Was not available in Britain. This model uses the original type of design with one large central sprocket, and offset film path. Construction is a

combination of die castings and sheet metal with bronze wrinkle finish. Large (2½ in. dia.) central sprocket with fixed retainer rollers. Film path through gate is offset from line of sprocket. 400ft. spool capacity, spring belt driven. F/1.6 projection lens, lin. focus. Power rewind.

Electrical Details: 110-120 volt, 500 watt lamp. Series wound motor, 110-120 volts a.c./d.c. Machine supplied with leatherette-covered wooden case.

K.70 Brightbeam (1953-1955). Not now in production. Was not available in Britain. A low-priced machine (£60) using the same general layout as the K.108 and K.109 series, but greatly simplified. Die-cast construction, cast-iron base. Square lamphouse of cast alloy with light vertical ribbing. Two sprockets, with fixed retainer rollers. F/1.6 projection lens, lin. focus. 400ft. spool capacity, spring belt driven.

Electrical Details: 110-120 volt, 500 watt lamp. Series wound motor, 110-120 volts a.c./d.c. Model K.70C is with case and priced slightly higher.

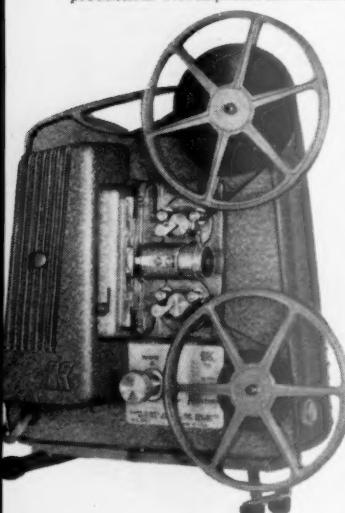
K.95 (1954). Not now in production. Was not available in Britain. Developed from the K.68, and very similar to the K.108C except that no splicer is fitted. 750 watt lamp. All gear driven.

K.100 (1955). In production in U.S.A. Not available in Britain. Built on panel and die-cast base, with die-cast back cover enclosing mechanism. Folding spool arms. Die-cast front cover encloses machine for storage. Wrinkle finish. Two 16-tooth sprockets with fixed retainer rollers. Book-form gate. F/1.6 Magnascope projection lens, of lin. focus. 400ft. spool capacity. Spool drives enclosed in die-cast spool arms and entirely gear driven. Power rewind. Reverse, stills. Heat-absorbing glass safety shutter. Inching knob.

Electrical Details: Lamp 110 volt (or to suit mains in 110-200 volt range), 500 watts, standard pre-focus. a.c. only, 110-120 volts, 60 cycles only. Constant speed, 110 volt, 60 cycle a.c. induction motor. Fan cooled lamp. Single control knob controls switching and rewinding. Socket for room light.

Price in America: approximately \$100.

K.75 (1956). In production in U.S.A. Not available in Britain. Built on panel fitted into one half of die-cast case. Other half of case acts as cover for storage. No spool arms (spool spindles on main panel). Wrinkle finish. Two 16-tooth sprockets with fixed retainer rollers. Book-form gate. F/1.6 Magnascope projection lens of lin. focus. 300ft. (maximum) spool capacity.



K.75

Power rewind. No reverse or stills. **Electrical Details:** Same as K.100. Price in America: approximately \$75.

K.109D Regal (1957). In production in America. Not available in Britain. Developed from the K.108C. Die-cast construction, bronze wrinkle finish. Two 16-tooth sprockets with hinge-on retainers. F/1.6 projection lens, 2 in. focus (1 in. available). Focusing by precision knob. 400ft. spools maximum. Spools entirely gear-driven. Power rewind. Reverse. Still pictures with glass heat filter. Inching knob. Splicer fitted in drawer in base casting. Current model has a simple editing magnifier fitted on the side of the base casting. Supplied with slip-over leatherette-covered carrying case. Projector permanently fixed to base of case.

Electrical Details: 110-120 volt, 750 watt lamp, pre-focus. Fan cooled. Series wound motor. A.c./d.c. 110-120 volts. One switch, five position (off, motor, motor plus lamp, forward or reverse). Socket for room light, worked from projector switch.

Price in America: approximately \$170.

K.105 (1957). In production in America. Not available in Britain. Developed as a simplified version of the K.109D, which remains available as the higher-priced machine. The base casting omits the editing magnifier and the compartment for the splicer. F/1.6 1 in. lens. Top and bottom spool drives are entirely gear driven. Power rewinding. Reverse. (K.105A without reverse). Still pictures with glass heat filter. Inching knob. Supplied with slip-over leatherette-covered case; projector permanently fixed to base of case.

Electrical Details: 110-120 volt, 750 watt lamp (K.105A is similar machine with 500 watt lamp). Series wound motor, 110-120 volts a.c./d.c. Fan cooled. One three-position switch (off, motor, lamp plus motor).

Price in America: approximately \$150. (K.105A, approximately \$140).

MOVIE SOUND 8 (*Movie Mite Corp., now taken over by The Calvin Company, 1105 Truman Road, Kansas City 6, Missouri, U.S.A.*)

The Movie Sound 8, the first 8mm. magnetic stripe projector, was designed and built by the Movie Mite Corp., who had been making the Movie Mite 16mm. optical sound projector for some years. The Movie Sound 8 is a relatively large machine—taking 1,600ft. size 8mm. spools (the largest size 8mm. spools ever to appear). Like all American machines, it is made for 110 volt (approximately) mains, 60 cycle a.c. only. The induction motor gives speeds of 16 and 24 f.p.s.

The projector is solidly constructed on a main panel casting, built into one half of the leatherette-covered wooden case (the lid of the case is removed in operation, to expose the operating side of the machine). The magnetic sound head is located 52 frames below the picture gate (i.e., the sound is 52 frames—approximately 8in.—ahead of the picture).

Film is taken from the lower loop below the gate, round a rubber stabiliser roller, over the erase head, then the combined record/reproduce head, then round the metal flywheel roller, and thence to the bottom sprocket, and back and up to the take-up spool.

During the two years in which the machine was in manufacture, about 1,000 were made. Various improved engineering features, particularly the sound drum parts, were incorporated in later models. Better magnetic heads, with a $\frac{1}{2}$ thou. gap, also replaced the original $\frac{1}{8}$ thou. gap heads which did not give as good frequency response.

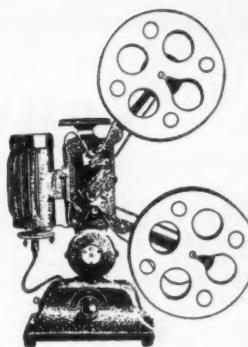
Production ceased because the Calvin Co. was primarily a film producing and laboratory undertaking, and did not have a sales organisation to handle projector sales. The machine was never widely advertised, and the sales achieved were largely effected through articles in the technical press.

Movie Sound 8 (1952-1954). Not in production. Never available in Britain. 8mm. magnetic striped sound projector. Cast main panel and lamp-house, fitted permanently into one half of carrying case. Off-drum magnetic heads, located below gate. Fifty-two frame separation. Two 12-tooth sprockets, fixed roller film retainers. Spool size 1,600ft. maximum. Take-up driven by plastic belt and constant tension device. Fast power rewind. Weight: 34 lb. Amplifier has inputs for mike and gram, with separate mixing. Headphone monitoring, if desired. 4 watts output.

Electrical Details: 110 volt, 750 (or 500) watt biplane filament lamp, std. pre-focus, blower cooled. A.c. only 105-115 volts, 60 cycle a.c. induction motor.

S.P. (Formerly manufactured by S.P. Equipment Ltd., London, W.1.)

The name "S.P." was very well-known in the 1930s, when a 16mm. sound projector was introduced and proved very popular. A lesser known product of the same manufacturers, though in a much lower price class, was the S.P. silent projector. This was available in three versions, for 16mm., 9.5mm. and 8mm. The intermittent motion of the film was imparted not by the usual claw, but by a beater device, comprising basically an eccentric roller in the lower loop, dragging the film down at each revolution of the eccentric. Some of these machines were later available from a well-known retailer, at about half the list price. After the war, the same basic machine reappeared as the Triplico, of which no 8mm. versions were sold. Indeed, very few of the S.P. were made in the 8mm. size.

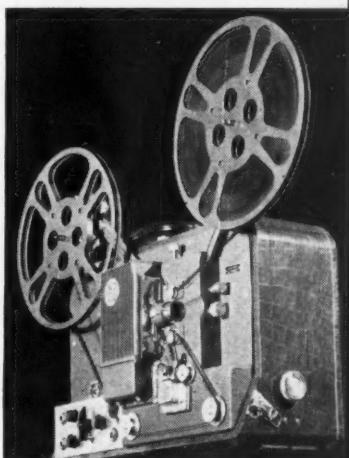


Special Peerless

S.P. (Special Peerless) (1937-1938). A.C.W. test report, December 1937. Not in production. A simple and relatively low-priced machine, available as 16, 9.5 or 8mm., and convertible from one gauge to another by provision of the appropriate mechanism parts. Two sprockets. Beater type intermittent, with beater linked to shutter. Non-optical framing. 400ft. spools, spring belt drive. 20 volt, 50 watt lamp of car headlamp type, fed through resistance. A.c./d.c. 100 to 250 volts. Series wound motor. A 12 volt model was also available.

Price (1937): £12 12s. in any one gauge. Conversion parts to another gauge, £2 2s.

ANOTHER LONG INSTALMENT of the 'A.C.W.' Guide to 8mm. Projectors next month. This instalment will include a comprehensive survey of features of design, e.g., finish (it is often possible to identify the approximate date of manufacture of a projector merely from its finish), sprockets, intermittents, gates, shutters, etc.



Movie Sound 8

Converted

By D. LEGGETT

Of course bloom makes a difference," said an Assistant, hotly.

"Bloom?" echoed our Chief Cameraman from the other side of the room. "Did you say bloom?"

"Yes," said the Assistant. We saw now that he was a friend of Lights. "I say bloom will improve speed and definition. He says that it makes no difference." He indicated the owner of the oldest camera in the club. "Anyway, I like my pictures soft," muttered that worthy defensively.

"Sooner have the bloom on your pictures than on your lens, eh?" said the Cameraman and started to laugh.

"Better than having the blight," someone said and the laughter stopped.

Our Director came across from the close-up being prepared. "So early in the evening!" he murmured. "Oh well, this should help. Does anyone know how to change Din to B.S.I.?" He looked about him and saw a wit about to speak. "Without using a conversion table," he added, resignedly.

We looked at our Director for a moment before we answered, and from the replies that he received it was clear that some of us had been thinking.

"Why?" inquired our Author.

"I never knew that any one used it now," came from a Weston owner. "It must be an unusual meter."

"Log or Arithmetical?" asked an Elder.

"Log," said the Director.

"Log," said the Elder, stroking his chin. "Afraid I can't help you."

"Well, Arithmetical," said our Director.

"Yes," said the Elder, "Well, I can change B.S.I. Arith. to Log. or vice-versa," and he paused to reflect.

"Well?" asked our Director eventually.

"Yes," said the Elder. "Yes. I was just thinking for a moment of the vast scope of the British Standards Institute. No, I'm afraid I can't help you."

"It serves me right, of course." Our Director addressed the ceiling. "It serves me right," he repeated, lowering his head. "I should have known better than to ask."

"But why do you need it?" persisted our Author. "Surely the film speed is in Scheiner."

"Exactly," said our Director. "It happens to be thirty-two Scheiner, but the meter computer happens to require the speed in Din. I happen to know how to change Scheiner to B.S.I. Log. I just wondered if anyone knew how to change Din to B.S.I."

"But," and our Author sounded very patient, "surely you need to change Scheiner to Din? In



any case, you don't need Din to B.S.I. but B.S.I. to Din."

"All right," sighed our Director, "if we must be exact. And can you change Scheiner to Din?"

We watched our Author as he carefully lit a cigarette. Smoke trickled from his nose in the best box-office manner. Coolly he stared at our Director. "No," he said, "I just wanted to make sure that we had the whole thing clear."

Fortunately an Elder, who had not been listening too closely spoke just then. "If it's thirty-two Scheiner," he said, "you'll need about f/8 with that set up."

Our Director was losing control. "About!" he snarled. "About! Of course you may not have noticed that we are making a film in this corner of the room, and when we make a film we like to achieve some degree of lighting continuity. I know your 'abouts.' The last time we tried one we lost about forty shillingsworth of film."

"Forty-one and threepence halfpenny," our Treasurer stated.

"Of course, if it's lighting continuity you want," said Lights, who was being rested and did not like the idea, "you should use the same meter all the time."

"Thank you," replied our Director. "We are."

"In that case," said our Scribe—he clearly scented a clue, "you must have used it before for thirty-two Scheiner."

"Quite," said our Director.

"Then all you have to do is set it to the figure you used then."

Our Director did not bother to reply. "So nobody knows," he said, making it sound as though we had let him down.

"It's f/8," repeated the Elder almost sullenly.

"It would be somewhere near that," Lights agreed.

"Never!" said an Assistant Cameraman, "More like f/4."

"F/4!"—this from Lights incredulously. "I'm not overestimating the light by four."

"Not by four. Two."

"Now just a minute . . .", our Director began explosively, but Lights was away. "Come now!" He spoke paternally. "If you halve the stop number you increase the amount of light entering the lens by four."

"I don't see that," said the Assistant.

"It's quite simple," said Lights. "You know what the stop number represents, of course?"

"Yes," said the Assistant, proudly, "It's the diameter of the aperture expressed as a fraction of the focal length."

"Exactly!" said Lights, as though instructing a

small child. "So that a stop of f/10 means that the diameter of the aperture is equal to one-tenth of the focal length, and a stop of f/5 equals one-fifth, and f/2.5 equals ten twenty-fifths. It's because of that . . ."

"This is not a lecture night," said our Director.

" . . . we find the aperture becomes smaller as the stop number increases, and that the amount of light increases or decreases in proportion to the square of the diameter."

"Because he knows a bit about Kodachrome he's setting himself up as an oracle," said the Art Bloke.

"Why is it squared?" asked the Assistant Cameraman.

"The area of a circle is πR^2 . π equals three and one-seventh; thus if we have a twenty mill. lens stopped at f/5, the diameter of the aperture would be two millimetres, and its area three and one-seventh times two squared."

Suddenly there was pencil, paper and scribbling. "Twelve and four-sevenths square millimetres," said someone.

"Oh, is it?" said Lights. "Well, in that case if you work out the aperture area for a stop half the size of f/5, you will find that it is about three and one-seventh square millimetres."

Clearly the scribblers did not believe him. "It's still a twenty mill. lens?" queried one, and Lights agreed. "He's right," said another, peering at his paper, "it's one times three and a seventh."

"Yes," said Lights. "Exactly a quarter of the first area, and if you treble the aperture size you will have nine times the area and nine times the light, if you quadruple it, sixteen times and so on."

We stared at him in awe. "First Kodachrome, now this," said a wit. "What good books have you been reading lately?"

"And that's not all," said Lights. "If you increase the stop one point four times you will admit just over twice the light because one point four squared is just over two. It's on this that stop numbers are based."

"You mean that each decrease in stop number increases the diameter of the stop or aperture by

one point four times, and that the area is consequently doubled," said our Author precisely.

"Quite," said our Director, "Now if we can turn from elementary maths to films . . ."

"You're right, of course," said the Assistant Cameraman, addressing Lights. "It is obvious now."

"As I always say, physics is what you need," said his chief.

Our Director was now quite cool and collected. "It is also obvious," he said, "that to make a film one should work entirely alone. Here we have what is supposed to be a group of knowledgeable enthusiasts and not one of them can tell me how to change one speed scale to another. May A.C.W. help me, but I sometimes think that you are a lot of idiots."

He stopped and one of the newer members who had taken this to heart said, "Sorry."

"Oh, it's not your fault." Our Director was magnanimous. "It's these bumble heads." He indicated some of the more advanced members. "They can never stick to the point. All we want is the stop to use on this shot and look what happens."

"It's f/8, I tell you," said the Elder, just before a newer member said, "Could you use this?" We looked at him. He was holding a light meter.

"But that's a light meter." Our Director was suddenly a broken man.

"Yes," said the member, looking at it. "It works on Scheiner speeds."

"Why, please, why didn't you say so before?"

"You said that you wanted to keep to the same meter," said the member.

"Yes," said our Director, "Yes. Well. There you are, I suppose. At least we can get on. May I? Thank you." He took the meter and waved it about in his usual manner. He fiddled with the computer.

"Well?" we asked.

He was casual. "F/8" he said.

"Wait for the din," said the worst of our punsters.

MAKE YOUR OWN PRINTS THIS EASY WAY

YOU can use your camera as a printer for short lengths of film. The procedure is very simple. Thread the negative (after editing) and raw film into the camera together, emulsion to emulsion—on a 50ft. spool you can, of course, get two 25ft. lengths—with the negative nearest the lens. Set up camera and a photo-flood about 12in. from a large white card, as shown, and line up camera on the centre of the lighted area. My camera is a 9.5mm. Pathé B which I converted to 16mm. (the interior was shown in the October A.C.W.) and, as with most, the motor will not run a full 25ft., but once started it must continue until the films have been run right through. I found no difficulty in winding while the camera was running. The set-up was put to the acid test when I printed some pot. ferri. lap dissolves. The sharp turn into the camera gate was almost too much for the three layers of film, and caused slight bounce of one of the negatives, but on the whole the dissolves were reasonably successful. This is a makeshift method, of course, and it is best to try it out with short lengths only.—B. KING.



Cartooning from A to Z

Don't worry if you can't draw, says STUART WYNN JONES, producer of "Short Spell," the famous cartoon drawn direct on to film. (He drew the sound track, too). Matchstick figures and basic symbols give the best prospects of success for this type of work. Of course, it helps to have as well a spot of the genius that went into the making of "Short Spell," the production of which he describes in detail below. If it's cartooning from

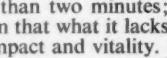
"Short Spell" is a sound film made, without camera or recording equipment, by drawing straight on to film. It seems somewhat ironic to have won an "Oscar" with such a film after having given up smoking in order to be able to afford an expensive cine-camera, but that's life!

It follows a very straightforward formula: each letter of the alphabet appears in turn drawn in white on a plain black background, and becomes the first letter of a word which then turns into the object or action described. The picture is animated in time with a musical accompaniment which sounds rather like a demented

one-handed musician playing a rather hoarse electric organ while being attacked by a firing squad. I don't know if the fact that the musical sound track was drawn by hand qualifies me as a sound-engineer or as a composer who performs on the projector; fortunately as an amateur I shan't have to decide whether to join the Cine Technicians' or the Musicians' Union.

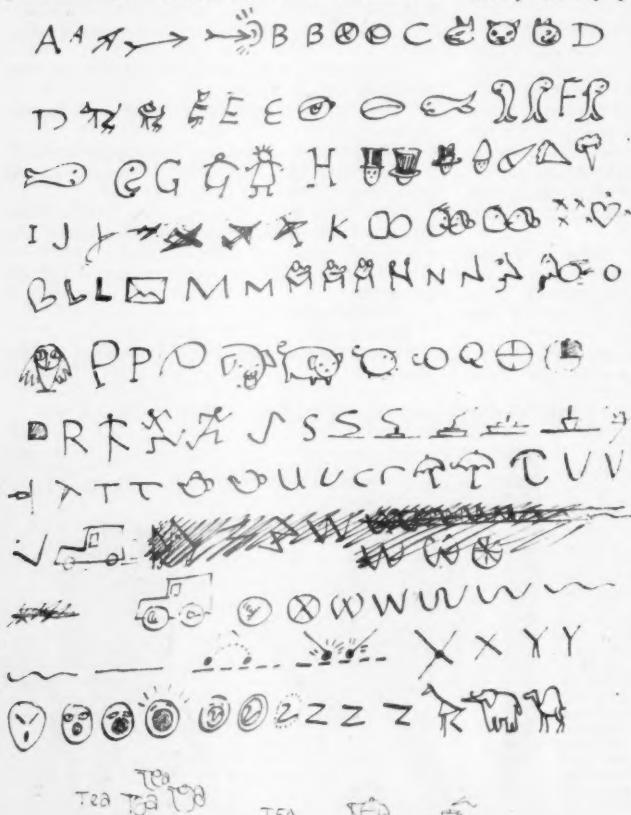
Technicians of the Musicians' Union.

Short Spell really is a short film—it runs for less than two minutes; but I think I can safely claim that what it lacks in length it makes up for in impact and vitality. This is not a sign of any ability on my part, but rather is something in the method of making such a film. Just as an ordinary cartoon is faster and more exciting than a live-action film because movement and character are simplified and formalised, so a hand-drawn film is even more fundamental in approach.



In ordinary cartoon technique, the simplest thing to do is to have very little movement; the background remains static and only the figures which are drawn on cels move in front of it. Often, the figure remains static with only the head and limbs drawn on separate "cels," or the head remains static and only the mouth and eyes are animated. Therefore, in the "cel-animation" cartoon, although there may be a lot of detail, there is usually a great deal of stationary subject matter.

In the hand-drawn or McLaren-type film (so-called after Norman McLaren who has done so much to develop this technique) where every frame has to be drawn separately,



The first pictorial synopsis using letters and pictures without words.

FRAME
BY
FRAME,
DIRECT
ON TO
FILM



Stuart Wynn Jones drawing the picture, using the reference grids on the "light box," a piece of transparent plastic supported over a lamp, the grids consisting of some old picture moulding, a piece of glass, a piece of card, tracing paper, four gramophone needles and Sellotape.

first, the small size of the working area forces the artist to work very directly, using only the simplest of symbols, and secondly, because every line in one frame must be redrawn on the next frame, there is nothing static in the film, for the slightest imperfection in copying the line from one frame to the next will, when projected, cause that line to dance and quiver in a hectic and exciting fashion. It is this "liveliness" of the line which gives the hand-drawn film its vital quality. It is a quality inherent in the medium, and I have tried to exploit it in *Short Spell*.

The final film is the result of quite a number of experiments and a certain amount of research. Perhaps I ought to include a credit title for the Pocket Oxford Dictionary and The Encyclopaedia Britannica, for in the course of my experiments I had to consult both publications!

My interest in hand-drawn films was aroused when first I saw Len Lye's film using this technique made for the G.P.O. before the war. Since then, McLaren at the National Film Board of Canada has developed the technique further. There was an article about his work in *A.C.W.* for December 1955. Members of film societies and cine clubs will probably have seen some of his films; at the Grasshopper Group film shows we are very fond of them, and it was in order to see more films of this type that I joined the group.

The idea of a film made entirely by one individual is one which has a special appeal for me as I am by nature a lone-wolf backroom boy; and soon after joining the group I began some experiments using lengths of clear 16mm. film. Early in 1956 I was fortunate enough to have access to a 35mm. sound projector and began experiments on short lengths of old 35mm. film made up into loops to run continuously in the projector. I made a few trials drawn on raw stock but found that the emulsion eventually grows opaque when exposed to the light from the projector. My next attempts were at drawing a moving line on an existing photographic image; I think there are still a number of possibilities to be explored in this field.

It was not long before I was trying to draw a sound track. For this I eventually managed to obtain some clear leader on which I made various marks on the sound track area. Nineteen frames later, in the picture area I would repeat those same marks so that when the film was made up as a loop and projected, the picture on



The letters of the alphabet are transformed into objects the names of which begin with the letters, and in some cases, as in this example, the object is transformed into others while retaining the same basic shape. Below: composing the music for the synthetic sound track.



the screen would show me what sort of marks were going past the sound-head. (Remember, if you want to experiment, that the sound-track on 16mm. film is advanced 26 frames.) A few bare facts about the sound track emerged from these experiments: dots, which were the easiest sort of mark to make, gave a slightly smoother tone than sharp lines; increase in the size of the dot gave increased volume; regularly spaced marks gave a note of definite pitch, while irregular marks gave something more like a percussive effect.

I knew that if the number of vibrations per second is doubled, the pitch of the note is raised one octave; but when I tried to write down a complete scale by taking an arbitrary number of vibrations for the lowest note and increasing the number of vibrations by an even amount, some of the resulting notes were painfully out of tune. It was at this stage that I consulted the Encyclopaedia Britannica. The article on Sound was about 12 pages long and consisted almost entirely of completely incomprehensible equations and formulae. One of the few sentences which I was able to understand was the following:

"The frequency ratios defining each note of the diatonic musical scale are:

C	D	E	F	G	A	B	C
1	9/8	5/4	4/3	3/2	5/3	15/8	2

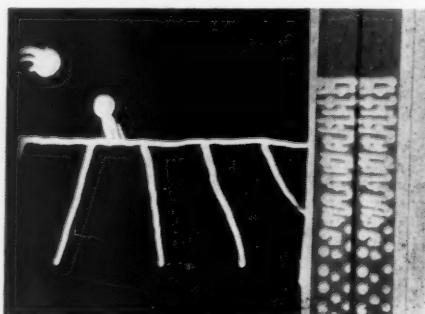
The same series of ratios applies to any octave which may be chosen."

From my dim memories of school-days I managed to recall sufficient maths to work out

that the lowest series of whole numbers in these proportions was 24, 27, 30, 32, 36, 40, 45, 48. Along the edges of a sheet of paper I marked off eight equal lengths and subdivided each length into a different number of equal divisions in the above order. These even divisions, when marked off as a series of dots on the sound-track area, gave a major scale which quite fortuitously turned out to be A major. Then by taking certain notes of this scale as the key-notes of other scales, it was possible to obtain all the remaining chromatic notes. I then found that I could write notes covering a range of three octaves. McLaren, by the way, claims to be able to draw a sound-track "over a five-octave range, with about a dozen percussive timbres and ten levels of dynamics"; but I felt pretty bucked with just three octaves and started to compose my *Opus I for Projector*.

Music has always been one of my interests, but when I should have been practising scales and exercises I was always writing little tunes instead, so my playing technique is still very feeble; but now I was in my element. All I had to do was to make the necessary marks on film and the projector would perform the work for me. It was clear from the nature of the medium that rapid arpeggios and short staccato notes would be the most effective devices. It was just possible to draw three notes of differing pitch side by side in the width of the sound-track area, so chords were feasible; but

Frame enlargement showing hand-drawn sound track. Regularly spaced marks give a note of definite pitch, while irregular ones give a percussive effect.





In the photograph immediately below, the author is seen using the measuring scale to draw a musical note on the sound track. A length of clear film was marked off into 24-frame sections, representing one bar of music, and each note drawn as a series of dots in the sound track area, spaced according to the measuring scale. The second picture shows detail of the light frame and reference grids. The film fits over four gramophone needles.

three times as many dots would have to be drawn and I'm very lazy, consequently there aren't many chords in the final sound track!

The melody was composed with these limitations in mind and written out in ordinary musical notation. Musicians may be interested to know that one of the themes is simply a continuous series of leaps of a fourth up and fifth down.

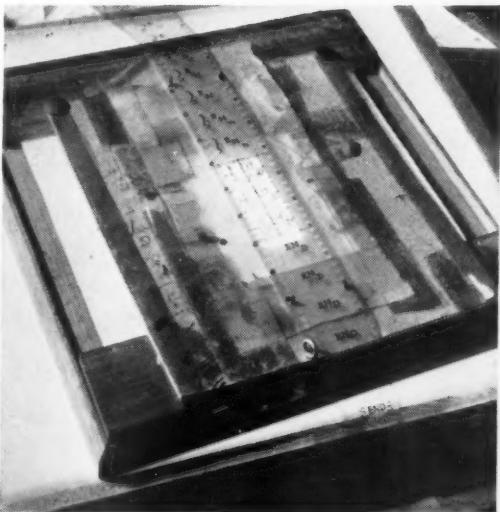
A long length of clear film was then marked off into 24-frame sections, representing one bar of music, and each note was drawn as a series of dots in the sound track area, spaced according to the measuring scale. To do this, the film was taped in position over a white card on which was drawn a length of the sound-track area in relation to the film edges. The drawing was done on the cel side of the film, using Indian ink and mapping pen. By working on the cel rather than on the emulsion side, any errors could be simply erased with a wet forefinger.

My eagerness to get on with the music-making gave rise to one of the weaknesses of the film, for when writing the score I did not consider the visual side at all. It was not until the sound-track in its regular 4-bar phrases had reached bar 64 that I began to wonder what I was going to draw on the picture area. This was really very foolish. My earlier experiments had shown me that when seeing and hearing a sound-film, one pays much more attention to the picture than one does to the sound. Even when trying to check my early scales drawn on film, I would find myself so distracted by the movement of the picture that I was hardly conscious of the sound track.

So I really ought to have been considering the visual side while I was composing the music in order to make the two form a really coherent whole. As it is, there are places in the film where the music doesn't fit the picture as well as it might.

My first thought about the picture was that it might be possible to do something in the nature of a series of visual puns, in which shapes representing one object become a second object while remaining

(Continued on page 826)





A viewfinder full of assorted human interest!—Sunday morning "Down the Lane."

"Another travelogue?" queried the editor dubiously, and muttering a brief appeal to his gods seemed to shrink back into some private Nirvana where travel films were not. I had just made bold to proffer this story on the production of our Kodachrome epic of Great Britain.

I waited. And he pondered—or appeared to ponder.

"We—ell," he at length conceded, "perhaps from the viewpoint of a visiting Colonial . . . " "Australian," I reminded him, quick to uphold the *status quo*. "Australian," he echoed amiably, as though it didn't matter. And added, "What are you calling the film?"

He sounded hopeful. But any optimistic idea of Antipodean originality was no doubt shattered when I told him it was *Britain . . . Through the Windscreen*. Because that was what a good deal of it turned out to be . . . through the windscreen. Or through the windscreen wipers more often than not.

The windscreen in question was that of a vehicle I saw standing behind a low stone wall just off the street on arrival in London. It was a snip, the dealer said and, not being one of the rich Australian uncles of fiction, I bagged it on the spot. Later experience with this particular snip convinced me that this particular dealer should have been behind a stone wall off the street himself. One with spikes on it.

Still, you pay for experience. The only thing is that in London you pay a bit more for it than anywhere else. And aided by the R.A.C. and innumerable garages we did manage to limp from county to county, and even boldly ventured across the border from time to time, recording our impressions of Britain with the Bolex as we went.

Impressions only it had to be. I mean you can't record 1,000 miles of Britain adequately on 1,000 ft. of film any more than the average amateur snapshotter can record 4 miles of

Stuck for fresh ideas for a travel film? You've made many such pictures and they all seem much alike? Restock your imagination from the fund of ideas in this account of the making of an amateur travel film quite unlike any other.

BRITAIN THROUGH THE WINDSCREEN

By STUART GORE

distant landscape adequately on 2 sq. in. of paper. Though heaven knows he tries often enough. Impressions then, providing we could link them together well enough. Anything we saw that struck our fancy at first sight would have the same effect on the audience—or that was the theory.

In any case, you don't have a clue what you are going to see when you arrive here from overseas, or when you do see it whether it will be photogenic—to use a horrible but disgustingly useful word. You come across the water with your head stuffed full of romantic Christmas-card notions of thatched cottages, robin red-breasts and Piccadilly flower girls and then find you have to dig Merrie England out from behind

a massed array of Woolworths, Odeons, snack-bars and petrol pumps. And when you've done it there's most likely a car parker waiting in the middle with his hand outstretched for sixpence.

We had no idea what would turn up next, although, of course, we nursed a few preconceived notions of subjects we would like to include. But in what context was on the knees of the gods—which knees usually proved surprisingly accommodating.

The speakers in Hyde Park, for instance. Who could have foreseen that, having filmed a distinctly anti-social character with denunciatory arm outflung, I would be presented, one week later, with that lovely rear view close-up of the horsily-attired lady rising and falling so elegantly in her saddle as she trotted down Rotten Row? And that, having decided to cut that shot in after the aforesaid denunciatory arm, I would be able, on the occasion of another visit armed with a borrowed tape recorder, to pick up the following priceless bit of commentary to go with it:

Oh! my friends . . . can't you see, that if you must 'ave MONEY . . . then you must also 'ave all the EVILS that go WITH it!

I know that Rotten Row is half a mile from Speaker's Corner, but half my Australian friends won't! There is no need to stick to close geographical continuity—they are both in Hyde Park, anyway. Long shots of the park itself we ignored; you can see parks anywhere. For us that little sequence, with a couple of cutaways to deckchairs and the Achilles statue, was Hyde Park, and one particular angle on the English way of life, in a nutshell.

In a nutshell! That was what we were trying to do: package Britain up in small neat doses,

shot off the cuff. We used some bits of assorted countryside, of course, but not too much. England is undeniably lovely . . . if the sun chances to come out, but you can't screen too much undiluted landscape at a stretch without tending to bore the audience more than somewhat, however lovely it may be—the landscape, I mean.

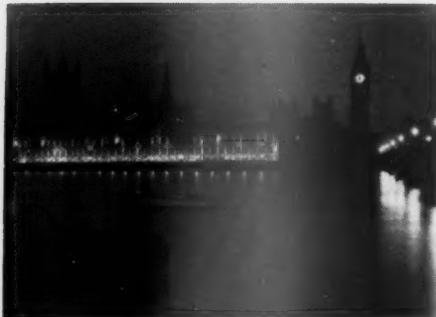
Include Plenty of Pageantry

We touched only lightly on history for much the same reasons—allied with faintly bitter memories of the little red schoolhouse. Noble ruins, weathered inscriptions, and quaint medievalism are all right in their place but to punch them home you need to borrow a couple of hundred thousand pounds, a studio, and the services of Sir Laurence Olivier. Besides, this was a tourist film, one to titillate the mind—not cultivate it. Or not noticeably.

That was why we included plenty of pageantry. Everyone likes a bit of glamour. Particularly Australians and Americans, mostly restricted for spectacle back home to the Agricultural Show or the annual turnout of the Elks and Odd-fellows with the town band. It may be hackneyed, but if you leave out the hackneyed spectacles like the Changing of the Guard, the Lord Mayor's Show, and yourself feeding the pigeons in Trafalgar Square, you will more than likely find you're up a gum tree later on. Half of the audience have *been* there and, wishful to wallow in a spot of nostalgia, are liable to accuse you of

HE ACTUALLY FILMED INSIDE MADAME TUSSAUDS. The author is at the camera; his companions — left to right — are Lord Nelson, the Duke of Wellington, Mr. Eddes (manager of the Exhibition), Sir Francis Drake, Queen Elizabeth.





Night Scenes

were shot at full aperture, while there was still a trace of evening light in the sky, to give a silhouette of the buildings, and were later blue-toned to match with snow scenes similarly treated. They were then cut into the Kodachrome sequences which, as the transition from colour to black and white approached, were held down to rather sombrely lighted scenes in order to make the change-over less apparent. Cutting from brilliantly lit, very colourful scenes to black and white is definitely out.

having "left out the best bits." And the other half, who have *not* been there and are desirous of whetting their curiosity to some extent, will be inclined to suspect that you haven't been there yourself; or if you have, that you made a mess of the film you shot.

In any case, even the hackneyed will occasionally lend itself to a little different treatment. With luck. It was luck that led me and my camera to so far impede the martial progress of a guardsman at Buckingham Palace that he felt impelled to flap his hand at me like an agitated musical maestro—which flapping was, of course, duly recorded on the film. So then it was luck again which led to the discovery of two suitably grimy boys in Camden Town who, for a consideration, were persuaded to step hastily backwards against the background of some area railings that in close-up looked sufficiently like the railings around the Palace to enable me to cut the shot in with that of the impatient sentry.

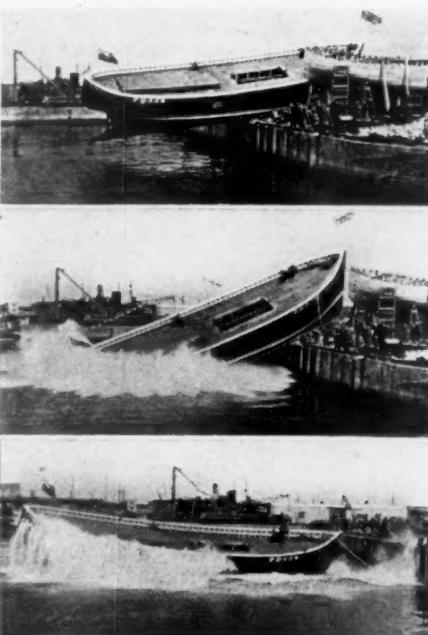
As usual, then, in the best cine circles, people were our most useful prop. Human interest was what we wanted. And human interest was what we got . . . in somewhat embarrassing quantities. Coming fresh from travelling through the little townships of the Australian never-never, where you can wait all day for a couple of goats and the local policeman to appear and liven up the main street, it was at first rather disconcerting to be plunged into London streets and discover a viewfinder-full of assorted human interest every time you pointed the camera—some of it, as will be seen later, a bit hostile!

And with recent past experience of driving maybe three or four miles without sighting so much as one other vehicle, it was more than just disconcerting—it was positively infuriating—to find that the slightest easing of the foot on the accelerator . . . almost it seemed, the merest passing thought given to stopping on some apparently deserted country road, brought in its train an immediate *parp! parp!* of bitter protest from some hitherto unsuspected fellow road-user treading heavily on your heels. England, it seemed, had about forty-five million too many people in it.

Later, however, those same people were to prove remarkably co-operative. But not to begin with. My first day's filming in London was notable for incidents with particularly unco-

operative people. In Kensington Gardens two maiden ladies who saw me setting up the camera alongside them turned round and said incisively, "We do not require any photographs today, thank you," and minus my shot of Peter Pan I slunk off abashed, like a shy canvasser—if such there be.

In the Mall I was adjusting the tripod when a mounted policeman trotted up and coldly informed me that permission was needed, as this was a Royal Park. I didn't know: I thought it was only the street Buckingham Palace was in. When, having donated a shilling to the hat, I made to photograph a pavement artist and he promptly denounced me to an interested little



ACTION IN SCOTLAND. Fraserburgh boat builders have launching down to a fine, if somewhat lusty, art.

crowd as "a flippin' camera louse" I began to feel a trifle embittered about human interest, and regretted exceedingly the loss of my shilling.

And when the day's proceedings terminated by my being threatened with a policeman by a porter, for taking pictures in an underground station, I'd had enough. On the way home to Hampstead in the train which came providentially along just as the porter departed for his policeman, I meditated on the desirability of selling my camera, complete with twenty indated rolls of Kodachrome, and buying a ticket back to Australia on the proceeds.

Fortunately wiser counsels—my wife's—prevailed, because I found that if you go about it the right way English people are about the most co-operative people on earth. But it must be the right way, for they are also the most meticulously exact people on earth. What you first have to do is write a letter. Nothing can be done in England without writing a letter.

I don't mean that it is any good writing letters to pavement artists or mounted policemen or maiden ladies, even if you knew their addresses. For this passing trade a more simple scheme will suffice. You adopt the most aggressive Australian accent to which you can lay your tongue, and although a few upper lips may stiffen visibly therat, the Commonwealth blood bond will do the rest. That is where we score over the native sons. It gets us out of a lot of parking troubles as well!

Getting Permission To Film

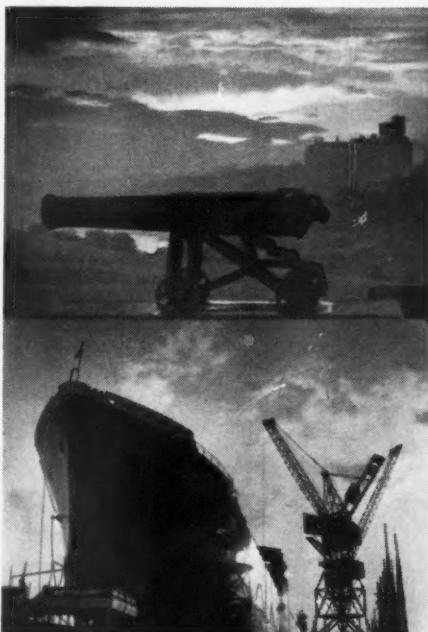
To revert to the letters, written from our undistinguished address in Hampstead. These produced absolute masses—as I've learned to say over here—absolute masses of co-operation. Insurance offices, Government departments, big city stores, they all helped. It was terrific. You would have thought we were the Hampstead branch of Metro Goldwyn Mayer instead of a couple of overseas poor relations armed with a second-hand H-16.

Even a certain well-known bank extended me the courtesy of their rooftop for filming purposes and I got some fine shots of the Royal Exchange corner, despite the embarrassing presence of a couple of strong-arm types they sent up there with me. The War Office, after the contretemps of a missive addressed in all innocence to the commanding officer of the Household Cavalry, came through in fine style and, as once was done for King Charles, laid on for us a window in Whitehall, complete with a polite officer to explain the correct sequence of evolutions going on down in the Horse Guards Parade.

A series of letters addressed in turn to the Admiralty, the Admiral Superintendent of Portsmouth Dockyard and finally, the Greenwich Naval Museum, brought permission to film aboard the *Victory*. They let us drive right into the forbidden dockyard, they gave us the run of the ship for hours before she was officially

open for inspection, and they finished up by giving us tea in the First Lieutenant's cabin. Wasn't that nice? That's England for you!

Madame Tussauds let us in . . . and out . . . again every night for the whole of one week. After closing hours, of course. Which meant that we also had a splendid private view of the exhibition into the bargain, including an un-rehearsed black-out in the Chamber of Horrors at midnight when we blew all the main fuses by piling on too many of the photofloods they so kindly loaned us. Because we had them for free,



WATCH ON THE TYNE. A gun which barked defiance for Collingwood at Trafalgar stands now at the base of his statue at Tynemouth; the ship-building yards of Tyneside lie almost beneath the muzzles of the guns.

the jealous may well suppose. Supper on the house every night when we were finished filming as well! All stemming from one simple letter.

I would hate to see the Postmaster-General's department overwhelmed with an avalanche of letters couched in cinematic terms from all over the United Kingdom in wistful anticipation of tea and buns on the *Victory* and midnight suppers in the Chamber of Horrors. I am, after all, a species of foreigner, to whom the British have the reputation of being inordinately considerate. And I did have a lady with me. I suppose that makes a difference. Just the same, it is amazing what a letter will do for you in this Old Country—that and the right accent . . . either Oxford or Australian. They'll get you anything in England but money.

Scotland, too. Though my happy impressions of Scotland are to some extent impaired by the

smell of fish which occasionally eludes my battered-down memory to remind me of the trip aboard a herring drifter into which I was landed by incautious use of the accent in a quayside pub one night at Fraserburgh.

At first I was filled with enthusiasm for this manly project. But that was before I made the acquaintance of the drifter in question—the *Silver Searcher*—a vessel which displayed a most nauseating capacity for executing every known and unknown nautical acrobatic except that of turning completely upside down. If she had I could not, in the event, have cared less. I spent most of the time at sea stretched out on the skipper's bunk with—as he termed it—"ma heid doon," this being clearly the best method of fishing in the North Sea. Which dirty stretch of water can revert to being the German Ocean again tomorrow for all I care.

Shame alone—plus the reiterated bawling of

was still shining . . . now, at ten o'clock in the evening! It was fantastic. We don't even have twilight in Australia; the night comes down on you soon after six with a rush like an over-hasty film fade.

There are tremendous possibilities for colour latent in this low sun. The yellow oilskin slickers of the fishermen struck a splendidly-dominating note again the grey-blue of sea and sky, so splendid that the miasma of nausea about me was momentarily dissipated, and I let the camera roll enthusiastically. The stern injunctions of the exposure charts against shooting colour in early morning and late evening are a bit of a bogey in these latitudes where the sun seems to be filtered through an enveloping blanket of perpetually moisture-laden air. There is not nearly so much red cast in evidence as in the sunnier Southern Hemisphere with its clearer atmosphere. Any difference in colour balance that does exist can be taken care of by judicious cutting later on, in any case. Or it could in this type of film, by free use of an elastic conscience as far as geographical locations were concerned.

By cross-cutting with shots of Tynemouth, for instance, we were able to despatch the *Silver Searcher* about her lawful occasions from that port instead of Fraserburgh. Then, after the seaborne sequence, her return to Fraserburgh to unload the caller herring gave us a neat shift of location from England to Scotland without the tiresome necessity of working out two different angles on crossing the border—one coming and one going. Close-ups of seagulls stealing fish—shot later in the year at Yarmouth—were intercut with the Fraserburgh scenes. And the last long tracking shot of a solitary gull winging away up-river to mount into the sky was cut (though a mix might have been better) to a flock of land birds wheeling above the fields where Scottish farmers were "hawking the tatties." The commentary, as the gull snatched the last fish and fled off, white against the dark river water, went like this:

"Fish which miss out on the early market go to the country . . . as fishmeal to help fertilise the potato crop."



"Whaur's th' mannie?" by the skipper from topside—eventually urged me to battle through the pungent haze of diesel-oil, sweat, bilgewater and defunct fish in the cabin and crawl out on deck to face a racing sea and a wheeling, dizzy sky. There was no need whatever to seek movement within the frame. All I had to do was hold the camera steady and let the movement go past the lens, which it did in a series of loops, swoops and sickening gyrations that now produce a most impressive effect of the life on the ocean wave whenever screened.

I was in no fit state to count an indeterminate number of burly Scots fishermen who leaned sturdily backwards about the deck while they shot the nets—a far more back-breaking pastime than shooting film, incidentally—but even my current state of health could not inhibit a certain feeling of astonishment at the fact that the sun



POWERFUL FOREGROUND INTEREST leads the eye to the great bulk of the Queen Mary.



A MONTAGE OF BEACH SIGNS helped to convey the essence of the typical English seaside resort.

Thus we had England to fishing . . . to Scottish coast . . . to Scottish countryside. And incidentally, to autumn:

"Now in autumn, the farmers were covering their gathered store of potatoes with straw" (unheard of procedure in our own warm country) "against the time when winter would come to bind the earth in frost and iron. . . . Now, in the dying year, the hillsides were lambent—in the pale sunlight—with gold."

Filming in autumn we found enormously satisfying, despite daily dicing with the erratic lighting conditions. It was much nicer than summer. England is, in my opinion, a far from photogenic—that word again—far from photogenic country in summertime. Which heresy is likely to stir the camera-wielding native to indignant protest, I expect. So maybe I should pinpoint London in this respect, despite the colourful soldiery, the artist's street exhibitions and the soaring fountains in Trafalgar Square.

Somehow, London seems messy and untidy in summer, full of perspiring Britishers and itinerant Australians and all that. It does not have the atmosphere we like to associate with the greatest city in the world—and the opening shots of Hitchcock thrillers. There are no mysterious-looking buildings looming out of the fog, no sounds of muffled oars in the mist on London river. Instead, the buildings are mostly concealed behind masses of greenery, and Old Father Thames, minus his perspective-pro-

viding shroud of mist and fog, looks naked and not at all like London river. It looks, with its tripper launches, more like a Butlin's Holiday Camp.

The countryside itself was all right in its way, but we were not bent on producing a pastoral symphony. And in any case, it was so green . . . that cold, shining green which, to the expatriate Britisher abroad, is *England*, but which to us, shame on us, looked more like an enlarged species of extrovertishly-inclined salad—especially when garnished with a few negligently-clad picnickers.

The seaside . . . well, with rosy memories of the glittering beaches and creaming surf back home, which effectually cancel out other memories of shark-alarms, water-spiders, and dogs kicking sand into the sandwiches, there is no comment about the seaside. I have no wish to provoke an international incident. Particularly with Cornishmen, Pembrokians and Devonians.

True, in summer there were masses of flowers. We photographed enough flowers to fill the green-houses in Kew Gardens, and especially could not resist recording that delightful custom the Old Country has of lining its streets with gardens, its lamp-posts with hanging flower baskets, and its business house window-sills with blossoming tulips. Our own country is as yet a bit too obsessed with get-up-and-go to do much about such refinements.

But even the flower-happy Britisher will



WALES WELCOMED WETLY — and in Welsh (Snowdon in the background). Road signs provide the equivalent of titles without the necessity for using a title.

concede that a riot of colourful blooms does not in itself constitute a colour film, nor, except in the context mentioned already, provide a full portrait background to a country. But when the autumn comes—autumn as we with our evergreen trees and faster, less perceptible changes of season, rarely see it . . . then . . . THEN you really have something.

The hillsides are aflame with a warmth of colour hitherto unsuspected, and in the big cities the outlines of soot-grimed old buildings are softened by the October mist and their encrusted facades framed in a delicate tracery of bare, stripped branches, woven gracefully across a gentle sky to achieve the delightful effect of a mezzotint. Instead of the screen glowing like a Turner sunset, it is pervaded by a hundred mutations of colour which soothe the senses instead of assaulting them.

Then, too, come the soft occasional gleams of sunshine which yield such satisfying shots against the light—although, to be fair, we at no time found the sun too harsh, even in mid-summer—not by comparison with the hard black shadows in the blaze of the Southern Hemisphere.

Kodachrome Technique

Britain has a delightfully soft light for colour. Even on the brightest of summer days the sky does not exhibit that brassy blue which is apt—back home—to be translated on Kodachrome in terms of ultramarine, if you don't watch out!

That is why our first shots taken against a sky background in England were woefully overexposed. In Australia we had been accustomed to increasing by nearly a stop when taking such things as flowers against the sky, because the deep blue absorbed a tremendous amount of light and was inclined to come out looking like part of the decor for The Dance of the Little Swans. But following the same procedure of increasing the exposure for such shots over here, we found our skies looking dirty white, like the tattle-tale grey of the detergent advertisements.

than the same scenes would require in Australia . . . believe it or not.

Autumn, before I tear myself away from this engrossing subject, gave us one other thing: a succession of glorious changing skies. As linking shots, when all else failed, they were ideal.

Take Wales, for example. Wales greeted us at the border, very wetly, and in Welsh! CROESO I GYMRU—WELCOME TO WALES. That sign we photographed through the rain-spattered windscreen, complete with swishing wiper. And it all looks very sad. But then we were able to cut in a shot of the sun breaking from behind the clouds . . . "But presently the sun broke through the cloud wrack to make a stand for Wales . . ." The next shot, through the windscreen again, is passing a sunlit sign CAPEL CURIG, and the travelling motion of the car merges into a pan of Capel Curig Lakes, with cloud shadows racing the ripples across the sunlit water.

Then it mixes to a long shot of Snowdon, shot at 12 frames to speed the movement of the clouds massed behind the mountain . . . "The rain clouds withdrew suddenly behind the Saddle of the Snowdon Range . . ." mix then to a slow tilt down the waters of a silkenly-twisting stream " . . . the mountain streams swelled soft and smooth between great boulders . . . down to the lakes at the foot of the hills which crouched about them . . . Wales is the land of waters . . . and of castles . . ." Cut to river estuary and pan to castle.

That was one occasion—and there were others—when we broke the rules and used commentary to describe action that already spoke for itself. Risky, but it comes off sometimes. It did this time, with appropriate musical background. And it was really necessary, otherwise, when this film is shown elsewhere someday, the audience, in the manner of all audiences, are bound to demand: "Where's that?" The *raison d'être* for the whole of that bit of commentary was to bring in the name of Snowdon.

That sequence was, for us, Wales, whatever the rest of Wales outside Snowdonia thinks about it. Once again we were following out the nut-

(Continued on page 828)

DOUBLE RUN discusses amateur and library films and

A FAMILY FILM FOR CHRISTMAS

If you are looking for a theme for a family film this Christmas, why not centre your story round one of the presents the family is to receive? You might show how Junior "makes" some perfume for mother, or how father spends his time playing with his son's train, while the boy secretly tries out the pipe he gave his father. The photograph suggests what might happen if a boy were given a bus-driver's kit on the day that a coach party disembarked near his home. Whether he got as far as driving away or not would depend on your particular interests and circumstances.

Put yourself in the players' place and ask yourself how *they* might respond in a given situation—not how *you* would react. And if you can't be bothered with a short film play, a 50ft. film showing the children playing with a model boat or a dolls' house can give a lot of pleasure, especially if there are plenty of close-ups.

Future of 8mm. Sound

A CORRESPONDENT wonders whether 8mm. magnetic stripe sound films will be sold or offered on hire in the foreseeable future; and if they will be, have developments in magnetic stripe machines reached a stage where they become a better proposition than a tape recorder? I can glean no news of possible 8mm. stripe releases, and since the lack of standardisation would present a number of problems, I don't hold out much hope. In my view the future of 8mm. sound is likely to lie with linked tape, partly because of the better quality (difficult of achievement with the slow speed of striped film) and partly because of the greater versatility of a tape recorder which can be used for so many purposes apart from cine.

I am afraid I'm inclined to regard the advent of sound as a mixed blessing and suspect that a plain musical background may well prove the most satisfactory for most family films. The trials and tribulations of commentary writing have to be experienced to be believed, and so few amateurs bother even to edit their films properly that I can't imagine them spending hours over the sound. So even an unlinked tape recorder may prove adequate for many of us.

Ideal Combination

"ANOTHER of the many converts from 9.5mm." tells me that he made the change only because of the heavy cost of filming and not because of the "many complaints aired in the columns of *A.C.W.*, which is, I am quite sure, biased against 9.5mm." For my part, as an 8mm. user and former 9.5mm. fan, I am quite sure there is no bias, and that *A.C.W.* has done no more than faithfully reflect present-day opinion.

My correspondent (Mr. J. S. Evans of Surbiton) adds that he has kept his Son projector because in the matter of printed film, 8mm. lags

far behind 9.5mm. But he finds that with his G.B.-Bell & Howell 624 camera, "definition compares very favourably with 9.5mm." It was in this camera that he used 8mm. Ferraniacolor exposed on holiday in Italy. "This film," he writes, "is rated at 21 deg. Sch., which I thought optimistic, and there does not seem to be the same exposure latitude as with other colour processes, small though this is. It seems to record blues and greens very well, but reds less so, and this, of course, means that it cannot be intercut with Kodachrome."

Mr. Evans experienced trouble with splices



It all began when junior was given a bus driver's hat for Xmas (see first story).

jumping when he used an old prewar projector, but has had no trouble with his new one (a G.B.-Bell & Howell 625) and wonders how much of the splice trouble one hears about is due to the use of old or faulty equipment. A good deal, I'm sure. Finally, he claims to have found the ideal combination in 8mm. for his personal films and 9.5mm. for professional film shows. He's probably right, though I prefer 16mm. for the latter.

Are You a Poor Man's Chaplin?

"to protect the *Guilty*, no names will appear." This startling declaration makes an amusing start to Mr. R. I. Golding's 200ft. 8mm. Kodachrome family film, *The Last Laugh*, the novice prizewinner from last year's I.A.C. competition, now available from the I.A.C. library. The story is slight: father wants a garden shed, but mother orders a greenhouse. So father bribes the children to pile it up with toys, and thus gets the last laugh. This is not all that entertaining for outside audiences—and it certainly could be put over twice as effectively in half the time—but there are some pleasant little touches which suggest that, one day, Mr. Golding may go on to make something really worthwhile.

I liked the way a shot of father, indignantly thumping the table and crying "No, no, no!"

when his wife showed him her greenhouse catalogue, was immediately followed by one of baby thumping his plate, sending food spattering across the room. I liked, too, the final shot of mother standing at the greenhouse door, gazing at the chaos inside, while her very young son solemnly toddles past her, and throws in his ball, too. But a few imaginative touches are not enough to make a film; this one does not succeed, largely because of father's heavy-handed acting. I presume Mr. Golding tried to direct himself, and I well know from personal experience how difficult this is. But his slapstick falls, grotesque winks and sly expressions strike a false note throughout. Even the fine shot of baby sending his food flying is followed by father heavily wiping it off his face.

It is much safer for the amateur to rely on situation comedy (as when the little boy throws his ball into the greenhouse) than on comic faces and comic falls—especially when there is no director to guide him. Appear in your own films by all means, but appear as yourself—not as a poor man's Charlie Chaplin. The children in this film could have been given more to do. As it is, they do little more than watch what goes on. The greenhouse-building sequence is far too long and is enlivened only by the foreman's comic walk. Couldn't the children have lent a hand with the building? Indeed, if father *had* to be shown bribing them (a little improbable, surely) they might have been shown causing real chaos and confusion. If only the possibilities had been more thoroughly explored before filming began, a really entertaining film might have developed, for Mr. Golding knows how to use a camera (his indoor lighting is very good).

I can't help wondering if this film would have reached Highly Commended standard had it been filmed on 16mm. I suspect not, and I do deplore the way some competition judges accept a lower standard for 8mm. than for 16mm. Indeed, I think it a mistake to have separate classes for the different gauges. Except when it comes to presenting public shows, the gauge is quite irrelevant. (Editor's note: the 16mm. original was submitted for the Ten Best, but did not achieve a star rating, and the 8mm. version to the I.A.C.)

Family Epic

THE HOST had threaded up his projector and was about to show his latest family epic when one of his audience conveniently remembered she had to make a phone call and hurriedly escaped. "There's a smart girl!" muttered someone in the row behind. The show began. The first shot was out of focus, "due to some negligence on the part of the camera manufacturer," explained the projectionist.

Then followed meaningless shots of empty streets taken from a moving car, and of the cameraman putting on one of the ladies' hats and grimacing at the camera. "There's baby Joe!" explained the projectionist. "Where?" demanded the audience. "There!" said the projectionist, "and for this shot we used a filter." "This shot"

was a completely blank screen. The audience fell asleep or crept away, but the projectionist enjoyed every minute of it.

This is the theme of Robert Benchley's one-reel comedy, *Home Movies*. Every cine enthusiast will enjoy it, although some of the cracks do strike home, as that shot, for example, of a man walking across screen with his head out of the frame: "taken with a 15mm. wide angle lens" says Benchley with pride. I saw the film in the same programme as *Thursday's Children*, Lindsay Anderson's magnificent picture made at a Margate school for deaf and dumb youngsters—a "must" for the amateur who wants to see how children can be filmed.

Both came from M.G.M., who have recently decided to issue shorts only with features. It's a pity because there must be many cine clubs and individuals who would thoroughly enjoy such films, but not at the price of pounds for a feature. Fortunately, *Thursday's Children* is one of the few shorts that can still be booked on its own. *Home Movies*, unhappily, is not.

Filters? Hm!

A READER asks whether an ultra violet filter could be fitted at the rear, instead of the front, of the camera lens. Gelatine filters can be fitted behind interchangeable lenses but glass ones would alter the focusing of the lens because of their thickness. I am always a little doubtful about the value of filters with cine film. The haze filter certainly has its use with colour film at the seaside or on the mountains in removing excessive blue, but I get along quite happily without it. As for the yellow filter meant to make the clouds stand out in b. & w. film, I find the difference it makes is often too slight to matter. And a filter used without a lens hood, or a finger-marked one, can very easily do more harm than good.

Keeping It Dark

I HAD wondered why there were black frames between every shot in the first part of *Out of Bounds*, on which I commented some time ago. Now the producer, Mr. H. Taylor of Hornchurch, gives the astonishing explanation. "I quite deliberately shoot a couple of black frames," he writes, "by capping the lens between each shot. I do it to see each shot clearly and easily." That's all right as an aid to editing, but to leave the black frames in!

Mr. Taylor offers the excuse that he did so because, although he actually *tells* his audience about them, no one has apparently noticed any blinking. Except me. Testing your audience by pointing out to them blemishes which can so easily be removed seems to me a peculiar proceeding, and I am glad to learn that the scissors are going to be used.

ANY suggestions for a non-directional plastic screen surface that will closely approach the brilliance of a glass-beaded one? Mr. T. Neville of Buxton would like to know. He's a Movikon 8 fan who, "although very critical about definition," is "truly amazed" by what this camera will do in that line.



Lord Mancroft inspects the latest in sound recording units. For use with the 16mm. Arriflex camera, this new development—as briefly reported last month—permits of recording direct to striped film during shooting. The camera operator wears the recording unit (it weighs 3 lb.) strapped round his waist. It is being marketed by Rank Precision Industries Ltd.

WHEN THE LIGHTS WENT DOWN

at the club shows, there was DENYS DAVIS busily storing up impressions for A Movie Maker's Diary.

1st October. Let's start the month with the comforting reflection that the beginner who indulges in projection larks—and who of us didn't when first we fell under the spell of movies?—has august authority for this amiable weakness. In the *Sunday Express* I read that King George VI "liked to run the projecting machine himself, and he never wearied of stopping a film in full course, holding an actor suspended in comic pose or arresting one of his daughters in mid-dive. On particularly gay nights he would run the film backwards." But *never wearied*?

2nd October. What do you look for in a trailer? In a trailer they're showing silent at the Ritz, Leicester Square, to advertise *High Flight* at the Empire next door, there are no scenes from the film, no shots of the stars, no commentary—just five minutes of shots of planes in the sky.

5th October. The earnest young man couldn't quite keep the sound in sync., although he was fiddling with the controls throughout the showing of the picture. Sometimes he was spot on, sometimes a mile out. Seated as I was just beside the projector—which had been placed on a table half way down the hall—I found it quite impossible to understand the film at all. Once he had finally dislodged a hair in the gate, which obscured about 20 per cent. of the picture, I concentrated on the visuals alone. These were well up to standard, with intelligent handling of cast and locations.

But what a chronic waste of talent and enthusiasm! For this was *Flick Knife*, a fine little film the production of which outran the technical resources of 8mm. The earnest young man was probably the producer, and I longed to urge him to switch to 16mm. for the next film. He has ideas, but they simply don't come over on 8mm. It is hardly to be expected, for this gauge was never intended for public showings like the one tonight. In five years' time *Flick Knife* will be all but forgotten, few will have seen it, and a lot of money will have gone down the drain.

I hope the team are encouraged to make another film, for they have something to say. I hope that we shall *all* be able to see it, under-

stand it and enjoy it. And I hope that Hugh Raggett will never again indulge in the expensive luxury of making films for the select few!

6th October. More about the Royal family. Did you see the charming newsreel pictures of them on holiday at Balmoral? Completely informal, these pictures were no better than thousands of family films shot by readers. Gaumont-British handled the scenes particularly well, adding Semprini-type light music and just an occasional phrase of commentary, as though the shots were being shown to a family group.

It appeared that the sequences had been shot on 16mm. and blown up to 35mm. Certainly the camerawork was a little patchy, and not even professional editing could quite tidy this up. But the film had immense appeal and I'm quite sure that we shall see many cuts from it whenever there is a Royal occasion calling for retrospective scenes of the family.

9th October. The engagements come thick and fast! A quick visit to the Astral and Streatham cine clubs who are putting on the Ten Best at Lambeth. Everyone has the 'flu, of course, yet a fairly good audience. But the projection wasn't too good and the sound was worse. They have a nice hall and stage there, with a curiously placed projection box in one corner of the back wall. But that's no excuse for running sprocket holes through the sound system three times during the first half of the programme. I didn't wait for the rest.

Not far away—despite the fog—Sutton were running the same show at their local hall. Joyful spies told me with a leer that they had started dead on time by the clock in the hall. They didn't tell me the clock was *five minutes slow*. However, it saved their faces and gave fog-bound latecomers a chance. Incidentally, stragglers were kept out in the entrance until after the first film, a policy with which I heartily agree.

Here both projection and sound were good—altogether a competently presented show which, incidentally, was packed out. Tomorrow night the team will take the same show on the road to Cheam where I hope they do as well. Strange reactions tonight, though. Audience slow on the

uptake, but went hook, line and syncer for *Short Spell* and *Watch the Birdie*.

10th October. Two wisdom teeth out (useful ammunition this for my critics!) and feel like death warmed up. But must turn out again to speak to the Planet F.S. Made a stupid mistake and arrived exactly one hour too early, finding the place in chaos, sandwiches on every chair and some jolly matrons bustling about preparing for an old tyme dance in the main hall. Throw them into panic when I tell them there's supposed to be a cine meeting tonight. Eventually sort it out and retire to car radio with large plate of small sausage rolls.

One hour later face the Planet F.S. They used to be so *intense*, but now seem a much more jolly and happy-go-lucky crowd. First half hour is taken up with barrage of truncated quotes from my recent *A.C.W.* articles, and a few conversions are made.

We then try to sort out the great I.A.C. mystery but, even though there's one of the Council members present, together with other rank and file, the sudden cancellation of their Silver Jubilee junkettings puzzles us all. Even the I.A.C. Council, it seems, must wait until their next meeting for an explanation! (As reported in *A.C.W.* last month, it later turned out that the reason was lack of support; but the Diary is necessarily written many weeks before publication.)

The last question of the evening was the best, being the only one that really gave me a chance to speak on the practical side of film making. Yet I enjoyed visiting my old club (which now has quite a new look), hearing of their successes and thrashing out once again the problems of judging amateur films fairly. They said they enjoyed the meeting, too. I hope they really did.

12th October. The Grasshoppers possibly pack more creative talent into one room than any other cine club currently can. Yet, for all their resources, they *still* cannot project a film decently. As their guest, it is perhaps churlish of me to draw further attention to this but, as they reprint the nicer things I say about them, I'm emboldened to mention it again.

I like the films they put together for a programme but can't stand seeing the top and sides of the screen encroaching on the projected picture. Tonight, we had untasteful yellow and red draped curtains masking a good 5 per cent. of the picture throughout the entire evening.

John Daborn was bemoaning the small attendance for a really good programme of films and members' rushes. Yet the main bulk of the programme arrived late and was handed to the projectionist after the show had started, so he obviously had had no time to rehearse it. The room itself is not ideally suited to showing films and would put a damper on most people's spirits before the show started; and, quite frankly, the programme needs to be introduced by a competent speaker who has the personality to jolly the show along.

If any Grasshoppers read this as an attack on their club, I assure them it is not so intended.

Provided they do not become too commercially minded, I admire tremendously what they are doing for the amateur movement—they use my old camera to take their animated films and (although they may not have realised it) my 601 projector to run their shows. But, they must walk before they run and they *still can't put on a decent show*.

There seems to be less and less creative talent available in the London area for film making, so I hope the Group will be warned and not further dissipate interest in our hobby. This would be a great disservice to the movement that I'm sure not one of them would intend, yet their dwindling audiences should be the danger signal.

And now, to end on a lighter note, let me congratulate them on their choice of films for this evening. It was very nicely balanced and I would particularly recommend *Rhythmetic* as a lively little film for any cine club to book. It comes from the N.F.B. of Canada and was made last year by Norman McLaren.

30th October. I've just been reading an interesting article about Charles Percy who took over the American end of Bell & Howell eight years ago. Still a young man today (only 37), he raised sales in his first year by 28 per cent. Today they sell products valued at \$50 million per year and now have 40 different cameras from a small 8mm. job to professional studio equipment. It is estimated that 65 per cent. of their sales comes from equipment that was not even in existence five years ago.

Now, it seems, the company want to buy up the German Ansco firm which was confiscated by the Americans after the war. If they succeed, Bell & Howell can compete on better terms with Kodak, who not only make the cameras but sell the film as well. Chairman Percy is reported as saying, "As things are now, every time we sell a camera, we make a film customer for our competitors."

Coming Shortly

FROM a telephone call to *A.C.W.* from the B.B.C. stemmed the first programme on amateur cinematography on Network 3, broadcast on 29th October. Stuart (*Short Spell*) Wynn Jones, Maurice Fowler and Ben Carleton (director and photographer respectively of *Sakura*) discussed aspects of interior work, as exemplified in their films, under the chairmanship of Tony Rose, Editor of *Amateur Movie Maker*.

Ten Best and Gold Star films were also the subject of a live broadcast in the West Regional magazine, "Round Up," when the chairman of the Bristol Cine Society was interviewed on the Society's film festival in which these films were featured. Details of how the festival was organised will appear in next month's *A.C.W.* Other features on the way include instructions for making an electric motor drive for a camera at a cost of less than 30s., how to ensure that the clockwork motor of your camera functions correctly, converting a 16mm. projector to sound stripe, "Sadism with Scissors" describing how and why an amateur-made comedy was cut by half, "Music à la Mood" (choosing records for musical backgrounds), making a titling drum, and the conclusion of the first part of our series on standardised sync., to be followed by an analysis of how far the home movie maker can expect to go in making synchronised sound films with standard cine and tape equipment. Particular stress will be laid on standardising sync. methods so that films can be exchanged or transferred to magnetic stripe or optical sound should wider distribution later be required.

IDEAS

exchanged here

Wallop It!

Now that so many cameras are sprouting gadgets, and getting rather complicated as a result, it occurs to me that quite a number of our brethren will be faced—for the first time probably—with a nerve-wracking, pre-shooting routine. Instead of gaily switching to "hazy-bright" and pressing the button, they will have to engage a clutch, set a frame-counter, check speed and shot release, choose a lens and finder and adjust a turret, set aperture and focus and parallax, too; not to mention preliminary chores like cleaning, loading and winding.

They will realise that leaving a lens cap on is not a major disaster. In fact, if they are going to forget anything, that is far and away the best thing! (The film isn't spoilt. It just means disengaging the clutch, noting the frame-counter reading, inserting the back-wind handle, etc.)

"Serves you right!" the cynics exclaim. "Shouldn't use such a fancy camera!" And, of course, this is a perfectly legitimate comment; it would be rather crushing but for two things: the hint of envy in their voices; the glint of green in their eyes.

No, that isn't the right answer. What we must have is System. During the war the Services were faced with the need for imparting a lot of highly technical know-how to all sorts of people from all walks of life. Quite a lot of this "gen" had to soak deep down into our subconscious minds so that, in an emergency, we would react automatically.

One favourite method was to use a key word, generally a string of initial letters, that would immediately bring to mind the facts, or the routine, that we had to act on. There was SQUEAK and SWOILT, for instance. The latter reminded an infantry section commander of his routine in a post. "S" was for sentries, "W" for weapons, "O" meant observation and "I" meant inspection. Now, it all sounds a bit silly, but the silliest part of all was that it worked!

Here then is our system, our prior-to-pressing-the-button guarantee that we have remembered everything that we have to do before exposing that precious film. Silly? What does it matter, so long as it works!

Here's an example to start you off. You'll have to work out a key word to suit your own camera and method of operating, but this will give you an idea.

Jobs to be done:

1. Wind camera.
2. Adjust mechanism and finder.
3. Lens—focus.
4. Lens—aperture.
5. Objective—frame and compose.
6. Press start button.

Key word: WALLOP!

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

Which reminds me that they've been open half-an-hour and I've got to post this yet. . . .
Southwick.

PAT WALLACE.

Titling With An Enlarger

READERS who have an enlarger and have not yet realised its possibilities for cine may be interested to learn how I have adapted mine to serve as a titler. The camera is attached to the enlarger by a block of wood in which a hole has been drilled to produce a good sliding fit (a slit running down the back is the secret of the good fit). A $\frac{1}{4}$ Whit.

screw takes the camera, and the attachment is given a coat of paint.

In use, I simply slide the camera down the column until the lens is central in the titling area and then slide it back to the taking position. So far I haven't found any snags, except, of course, the initial one of lining up the camera with the baseboard.

B. A. STAIT.

8mm. Definition

IT seems a pity that manufacturers are inclined to pander to the public by supplying sprocketless 8mm. cameras and extremely large aperture projection lenses. 8mm. would have little to fear from the other gauges if film steadiness could be improved and projector lenses were capable of revealing all the detail recorded by the camera lens.

Keep up the good work with A.C.W.! Its pages are alive and full of enthusiasm.
Surbiton.

M. G. GAVIN.

Can't Tell 8mm. from 16mm.

TO 8mm. enthusiasts in this country, it seems almost incredible that clubs overseas should experience difficulties in putting on 8mm. shows in large halls. I notice that one A.C.W. correspondent advises exhibitors to use at least a 500 watt projector. But surely even that advice is out of date: surely there are enough 750 watt Keystones and 1,000 watt Kodaks on the market to make a 500 watt as out-of-date as a buggy cart!

At the recent International Salon of the Johannesburg Photographic Society, all the

films selected were shown in the University Great Hall, from the *same* projection room at a throw of 110ft., on to the *same* screen, and only the fact that the programme stated which were 8mm. and which 16mm. distinguished one from the other.

At the monthly club meetings, films are used to illustrate lectures, and one often hears the question, "What is this—an eight or a sixteen?" and the answer, "I don't know—we'll hear in a minute." It is impossible to tell without being told—the projectors stand at the back of a hall seating 600. All films nowadays have sound, too. Incidentally, I have been to many amateur shows, and I have not once seen a black and white or a silent film; nor, for that matter, a 9.5mm. film. Black and white, silent, and 9.5mm. are definitely out!

Amateurs here standardised their sound long ago. In every case it is any tape recorder with a stroboflash disc on the reel, lit by a small piece of silver paper tied to the projection lens. Some have even gone so far as to fit a heavy governor flywheel on the projector, and have even succeeded in lip sync. Seeing is believing!

I trust we shall soon hear the end of the piffle over there about 8mm. being no good.
The Hill, Johannesburg.

L. B. MALAN.

Titling With Pathesope Colour

PATHESCOPE mark the cartons of their new colour film, "not to be used with tungsten lighting," but I have used it for titling and animation extremely successfully. I find that two 100 watt bulbs in a home-made vertical titler give perfectly adequate lighting, with an aperture of around f/2.5. The film speed with tungsten lamps seems to be between 8 and 12 Weston—certainly slower than 12. A slight yellowish tinge is only barely noticeable, and on titles needn't matter at all. (It can be offset by using primrose tinted backgrounds.)

The backgrounds are best prepared on the boards sold for duplicating. Half a ream (240 sheets) of the quarto (an ideal size for titling), costs 10s.-15s. It has a matt finish and a wide variety of colours is available.

Littlehampton.

NEIL W. HARE.

"M" Sync.

I AM sorry that Mr. Lott doesn't agree with me, but I stick to my guns. I have heard the 8mm. stripe equipment he mentions, and find that it behaves exactly as claimed in my letter, namely, giving acceptable quality on speech and some types of music. However, the roughness due mainly to "polygony" is very noticeable to the discriminating listener.

Regarding Mr. Lott's other points, I did not imply that he claimed "M" sync. would provide full studio facilities for multiple track-laying; but when one goes to such considerable trouble to build special equipment, it should be as versatile and flexible as possible. To my mind some kind of re-recording and track-laying facility is almost essential for a dialogue film.

His statement that "an engineer can do for 2s. 6d. what other people accomplish for 5s."

I find hard to reconcile with "M" sync. will provide acceptable quality for commentaries and background music..." A far cheaper and simpler solution would be the use of tape and a loop-synchroniser such as described by Desmond Roe last year in *A.C.W.*, or one of the commercial versions now marketed by Bolex, Noris, and others. Even a stripe-attachment now on the market would almost certainly be cheaper and give better quality. And if one is to be confined to commentary and music, where is the need for a camera-drive?

I should have thought that the torque necessary to drive the magnetic film transport mechanism would be of the same order of magnitude as that needed for driving a projector, particularly a silent type. And I did suggest that it might be possible for the projector motor to supply the bulk of the power.

Mr. Lott may be particularly lucky with the speed-constancy of his camera, but I am inclined to be very sceptical. A strobe is not a sufficiently good indicator of instantaneous speed, and will indicate the *mean* speed, disregarding high-frequency variations. While I agree that a speed-variation of 14 to 18 f.p.s. represents $\pm 12\frac{1}{2}$ per cent. variation of the mean speed, the total variation in speed, and therefore in pitch, will be 25 per cent.

I maintain that cancellation of frequency-modulation caused by uneven drive in the manner envisaged by Mr. Lott is impossible; the recorded variations will not be cyclic but more or less at random. The three examples given by him, though quite true, are irrelevant; the first case involves an indexing operation, while in the other two the angular velocity and the signal respectively are kept constant. Thus:

(i) In a film projector the steadiness of the image is dependent on the *position* of the frame relative to a perforation. Thus using the same claw-to-gate separation in the camera and projector tends to overcome errors in perforation-spacing, and gives maximum steadiness. However, only the final *position* of the frame is relevant, and the velocity-pattern during pull-down is unimportant. In sound-recording we have to keep the *velocity* constant.

(ii) In the case of a gramophone, the motor speed and the angular velocity of the disc are kept constant; this, of course, is far easier to achieve than constant *groove-velocity*. Note, however, that the top-frequency response falls with decreased groove-velocity and has to be compensated for by automatically switching in top-lift equalisers when cutting the master disc. The only feasible way of keeping the groove-speed constant would seem to be on the lines of the original cylindrical phonograph. Could this have been one of the factors influencing Edison's original design?

(iii) In the case of the "hum-bucking" coil, a *constant* single-frequency signal is involved which is quite simply cancelled by negative feedback of the same signal.

Thus none of the three cases cited by Mr. Lott is at all comparable with his attempt at cancelling

more or less random speed variations during recording by similar variations during playback, the randomness arising among other reasons from the abrupt changes of torque furnished by the "M" system, the speed-variations of the camera, and the inevitable backlash in the gear transmission.

The fallacy of Mr. Lott's argument can easily be verified by anyone who has had the misfortune of using a tape recorder with a bent spool. Even if only a short length of tape is used, and no matter how carefully the tape is rewound to try and get it in exactly the same position as at the start of the recording, it will be found impossible to get rid of the frequency-modulation caused by the slowing-down of the tape when constrained by the spool.

Finally, may I add my disapproval to that already voiced regarding the issue of the new Kodak monochrome films on a grey base. Contrary to Kodak's expectations, few people can readily afford to waste half their projector light-output, while even with smaller picture the results seem to lack brilliance. Further, it is impossible to cut together old and new material. Surely some other way can be found for the independent processing laboratories to remove the old-type black anti-halation backing? It was the difficulty of complete removal of this dye that led to the introduction of the grey base.

With continued good wishes to A.C.W.
London, W.9.

PETER A. WEST.
(Graduate I.E.E.)

Perfection at a Price

MR. LOTT has forgotten the point of the discussion: the achievement of accurate picture and sound synchronisation. Perfection must be paid for. Perfection in engineering is a standard on its own: only commercial considerations relate it to cost.

Not all servos require a comprehensive knowledge. Simple yet effective ones are available.
Combe Down.

J. A. HOWARD.

9·5mm. Sound Features

MR. VAN SOMEREN's letter on 9·5mm. sound features (some time ago) prompts me to ask if Pathescope will be so good as to explain to us, through the medium of A.C.W., just what their future policy is regarding 9·5mm. sound. The sound tracks on the latest releases have been such that, for the home, they compare very favourably with 16mm. Therefore, why cannot better releases be issued in order to attract more business? The familiar excuse about the shortage of money and it isn't worth it for the number of prints bought is surely a fallacy based on the second-rate features presently being released?

In the current catalogue there are less than half-a-dozen first features listed, and these are mostly heavily cut. The remainder is divided between indifferent, second-rate pre-war British comedies, and sundry American B features.

If Pathescope were to take the bit between their teeth and release such films as *Stagecoach*, *The Third Man* and some of the other titles previously suggested, plus some modern cartoons and some

one- or two-reel travel films, all of us would benefit. I am sure that an answer to these criticisms would be welcomed by all 9·5mm. enthusiasts, who must surely be the most patient people in the world.

Surbiton.

J. S. EVANS.

"*Stagecoach*" is available on 9·5mm. in France, with many other recent first-rate features.

Sponsored Film Making

is the Denys Davis v. George Sewell fight over amateurs making sponsored films a private one, or can anyone join in? Mr. Davis seems to me to have answered his own argument. I quote: "Just as there are amateur decorators and odd job men, so there will always be amateur film makers."

When will he realise that amateur film making, like amateur decorating, is a hobby and should—if those who participate in it are to derive enjoyment from it—remain that way? I don't think he can be serious in championing the cause of sponsors who are "willing to take a chance on a cut-price job," for the risk to them is indeed great. The amateur finds himself in competition with a highly geared industry whose members can in most cases be relied on for a polished result. Should he fall down on his assignment, he does himself no good, but more important than this, he has let his sponsor down financially. So why not leave commercial film-making to the professionals?

North Wembly.

CHARLES K. FRENCH.

Projection at the N.F.T.

MR. RAWSON is correct in assuming that my experience in assessing the quality of 16mm. projection is considerable. Before making my comments about the Ten Best projection I took steps to ascertain that the films were capable of giving reasonably good screen results and also that the definition throughout the length of various films did not vary in the manner which we observed at the N.F.T. The authorities themselves have, in a most public-spirited fashion, admitted that the standards of projection were capable of improvement.

As a member of the B.F.I., it is not unknown for me to be present at film shows at the N.F.T. So that I have at least some knowledge of its standards and its possibilities.

Hampton Hill.

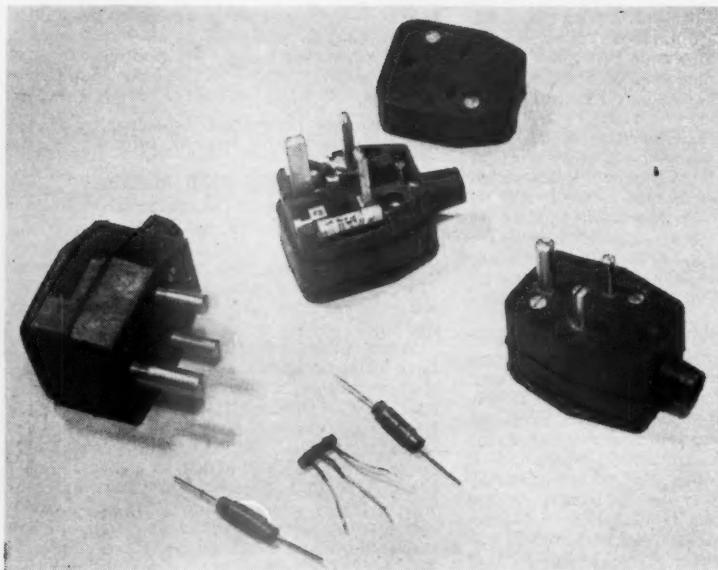
GEORGE H. SEWELL.

A Tripod Case for 7s. 6d.

READERS may be interested in a novel tripod case which I have made from an ex-U.S. Army signals flag case bought, complete with flags, for 7s. 6d. The three compartments house each tripod leg, and by undoing a few inches of stitching at the top, the full width of the case is available for the pan and tilt head. I have stitched a strap and buckle to the flap, so that the whole thing is reasonably secure when travelling. Indeed, I have just come back from Majorca and can testify to the fact that it has certainly protected the camera.

Belvedere.

A. C. ERICSSON.



Dubilier suppression devices: these plugs, moulded in black rubber, contain capacitors for radio interference suppression. L. to r.: 15 amp. 3-pin, 13 amp. fused type, with cover removed to show replaceable cartridge fuse, and 5 amp. 3-pin. Lower centre of picture are the two small inductors (chokes) and the triple capacitor for TV suppression. These inductors are available in 1, 2 and 3 amp. (max.) ratings; 1 amp. size is adequate for most projectors. The two inductors and the triple 470 pF capacitor are supplied as a set of parts for TV interference suppression. To be fully effective, these suppression components must be fitted inside the motor.

All About Radio and TV Interference Suppression

By
PHILIP JENKINS

The so-called *universal* A.C./D.C. (series wound) motors can cause serious interference with radio and TV reception. This type of motor is fitted to almost all silent projectors, because its speed can be adjusted by a simple variable resistance in the motor circuit. There are many thousands—possibly millions—of projectors fitted with this type of motor in use today, and each is capable of creating enough interference to make radio and especially TV reception impossible in their immediate neighbourhood.

The problem of interference has always been with us. Cine projectors are by no means the only offenders. All appliances having brush type motors can cause it—vacuum cleaners, hair driers, electric drills, etc., with A.C./D.C. motors—as well as all motors on D.C. mains. Besides motor brush gear and commutators, any intermittent or sparking contact is also likely to give trouble.

The A.C. only, induction type motor does not cause any interference at all, since it does not have a commutator or brushes. This type of motor is used in some sound film projectors (e.g. Debrie and B.T.H.), and in a few silent models (e.g. the G.B.-Bell & Howell Model 625, and the Zeiss Movilux 8mm. projectors). Induction motors, and sometimes the basically similar synchronous type, are also used in tape recorders.

It was probably the rapid growth of television which made it essential for something to be done about suppressing interference. After discussion at all levels in the radio and electrical industries, the Government brought in laws which go at least part of the way towards achieving suppression of interference at source.

Two regulations came into force on 1st September, 1955. One of them specifies that all refrigerators manufactured or imported into the U.K. must be suppressed to certain specified limits. The second regulation—the one that affects many cine users—requires that electric motors shall not emit interference in excess of



Dubilier combined suppressor for radio and TV interference; contains one amp. (max.) inductors, plus capacitors, sealed into an aluminium can. It is intended for fitting inside the body of appliances and is wired in the motor (only) circuit. Since it is not directly on the motor brushes, it may not give quite as efficient suppression on Band III as those actually in the motor. Nevertheless, this type is efficient on Band I and on sound radio, and has the virtue of being readily fitted.

the specified limits—which, incidentally, are quite low. For those interested in the technical aspects of this regulation, it can be purchased, price 6d., from H.M. Stationery Office: "The Wireless Telegraphy (Control of Interference from Electric Motors) Regulations, 1955," No. 2. An amendment in May, 1957, brought the Channel Islands and the Isle of Man under its provisions.

This regulation, unlike the one for refrigerators, is not applied specifically to manufacturers, though, of course, any good manufacturer will now incorporate interference suppression in a projector at the manufacturing stage. As the regulations stand at present, the onus is upon the user of the equipment to see that it is efficiently suppressed. But he is not compelled to do so until requested by the Post Office, usually as a result of a complaint being made.

Most new machines, particularly those made in this country, are already suppressed, but almost all of the older silent projectors (manufactured before September 1955) cause most shocking interference with radio and TV. Really bad interference can be caused by motors with badly worn commutators, or with brushes which spark badly. It is essential that the motor should be checked, and any undue sparking at the brushes cured, before suppression is attempted.

How Can You Tell?

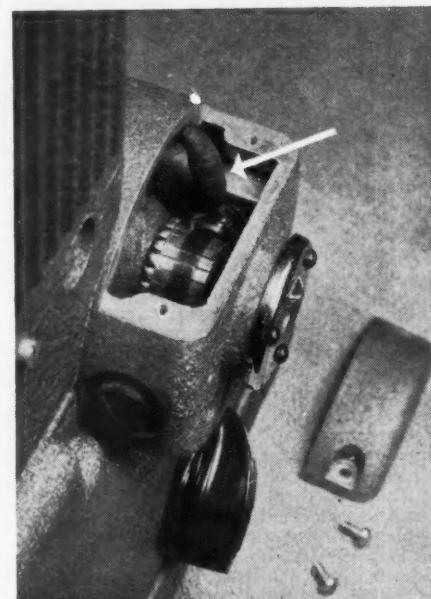
Some sound projectors are already reasonably well suppressed for radio interference, to avoid their own amplifiers picking up the "crackle." Even so, they will radiate a certain amount of interference on the television frequencies.

How can you tell if your projector is causing trouble? The simplest way of finding out is to set it up in the same room as the radio or TV set, so that you can hear and see the results as you switch the projector on and off. These will be more or less what your nearest neighbour has to put up with. Check on both Bands I and III, on medium and long wave, and on local and foreign stations. So far as radio is concerned, the receiver is most sensitive when tuned to a foreign station, so is then more likely to pick up interference, and it may not be possible to obtain sufficient suppression for these conditions.

Interference from a projector is distributed around in two main ways: through the mains leads via the mains to the radio sets, and by transmission from the mains leads, which act as a transmitting aerial of remarkably high efficiency! In general, short wavelengths (e.g.

Current models of the Specto projector provide a good example of suppression procedures in common use. Interference at frequencies used for long and medium wave radio is suppressed by the condenser unit (indicated by arrow in top picture) fitted in the base. TV interference is suppressed separately (see picture of motor) by a pair of tiny inductors, one in each wire from the brushes which bear on the commutator of the motor. Only one of the inductors is visible in the photograph, where it can be seen as a bulge in the wire leading to the brush holder. It is enclosed and insulated in rubber sleeving, a sleeve having been slipped over each end. The inductors are fitted as close to the brushes as possible to prevent interference travelling into the wires and radiating from them.

TV) are transmitted from the leads, rather than passing via the mains leads. Indeed, on the very short wavelengths (high frequencies), the body of the projector itself can act as a transmitting aerial.



Interference can be reduced to acceptable proportions by the correct fitting of suitable suppression components. It is always desirable to fit them as close as possible to the point at which the interference is created—that is, as close as you can to the brushes in a commutator motor.

Two Methods

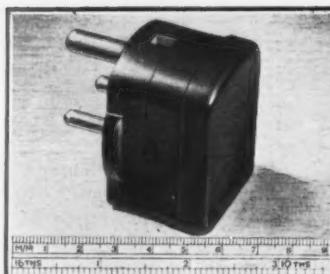
Electrically, there are two ways of dealing with interference. First, it may be shorted out by capacitors (condensers) fitted across the leads, these presenting a very low resistance path to the offending high frequency disturbance, but a very high resistance path to the mains (across which, of course, we do not want to be shorted!). Secondly, the interference may be kept out of the mains leads by inductors (chokes) in series with the leads; the inductors have a very high resistance to the high frequency interference and will not let it through to the mains, but the 50 cycle A.C. or the D.C. mains can pass through quite readily.

In practice, a combination of both condensers and chokes is necessary to achieve the requisite low level of interference. It also happens that suppression for one band of frequencies (e.g. medium and long wave radio) is not particularly efficient on other wavelengths (TV Bands I and III).

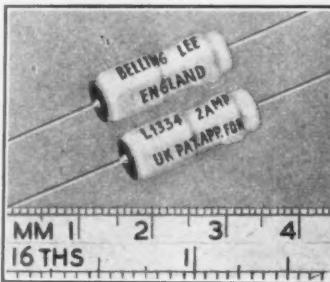
So it is generally necessary to use two stages of suppression, one for radio and the other for TV.

In practice, no method is 100 per cent. effective, partly because of limitations of components. For example, for safety reasons the suppression capacitors must be limited to quite small capacities on portable equipment which may sometimes be used—despite the manufacturer's strict warning—without a proper earth connection. The maximum capacity of condensers for various circuits has been laid down by the British Standards Institution, and manufacturers of suppression devices and of suppressed projectors and other electrical apparatus are following the B.S.I. recommendations very strictly.

You can readily understand why the size of suppression capacitors must be limited by considering what happens when a condenser is connected from the live mains to the frame of the projector (as in the most efficient suppression



Capacitors are incorporated in the top of the body of the Belling-Lee 5 amp. 3-pin suppressor. It suppresses mains interference which would otherwise travel into the mains cables. Not effective at TV frequencies, it is generally used in conjunction with a TV filter fitted at the motor.



T.V. filter inductors are essential to prevent a motor causing interference on Bands I and III. They must be mounted one in each brush lead, as close as possible to the motor brushes—preferably not more than $\frac{1}{2}$ in. away. Their function is to prevent the interference passing into the projector cable, and radiating from it. These Belling-Lee inductors, rated at 2 amp. (max.), should preferably be protected by 3 amp. fuses, and are normally used in conjunction with a plug type radio suppressor. Although primarily effective at TV frequencies, they also clear the last traces of radio interference not removed by the suppressor plug.

schemes). The condenser will act as a relatively high resistance to the A.C. mains, but not so high that it will not pass an appreciable current. The greater the capacity of the condenser, the more current it will pass.

Shocks

Now if the frame of the projector is not earthed, you will on touching it, feel this current. If the condenser is small, you will feel just a tingling; but if it is too big, an unpleasant or even fatal shock could result. This is why manufacturers strictly limit the values of the suppression condensers on metal-bodied equipment. It also explains why, if you touch an unearthing projector containing condenser suppression components, you may feel a mild tingling sensation.

Projectors should therefore always be properly earthed. This is quite readily done by always working from a 3-pin socket, the third pin of which is earthed. In any 3-pin socket which has been correctly wired by a competent electrician, the third pin will be automatically earthed.

Special Grades

When it is properly earthed you won't feel any tingling on touching the metalwork, since the body of the machine will be at earth potential, and the current from the live mains through the condenser will be going straight to earth via the third pin of the mains, and not via your body.

It should be noted that special grades of components are used for suppression devices. Particularly, the capacitors are the highest grades available for best insulation and freedom from breakdown by dead shorting—capacitors better than most of those commonly available for radio work; the latter should never be used unless recommended for such service by the manufacturers.

Some suppression devices contain fuses to protect against failure by shorting across the capacitors. Indeed, certain suppression circuits which contain a choke in the earth lead must have fuses for safety reasons.

The degree of suppression normally provided in an appliance by a manufacturer is to some extent governed by cost, and it is not usual to fit extra fuses to protect against failure of the

suppression capacitors. In this case, reliance is placed upon the machine being earthed (and the mains fuses blowing), to prevent any breakdown rendering the machine "live." Some suppression devices, however, have their own fuses.

TV Suppression More Difficult

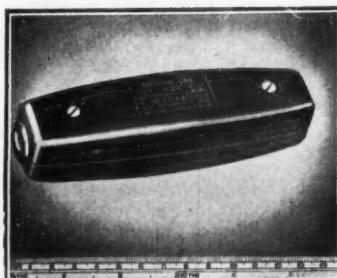
It is much more difficult to suppress interference with TV than with medium and long wave radio, partly because a transmitting aerial for the short waves of TV is only a relatively short length of wire. A suppressor for TV wavelengths must therefore be fitted very close indeed to the offending motor, so that there is hardly any wire between the motor brushes and the suppressor to act as a transmitting aerial.

For the most effective suppression on TV frequencies, it is preferable for the suppression components to be actually inside the motor casing, but this is not practical with many motors, and some compromise must be found. In general, as the TV frequency gets higher (wavelength shorter), the suppressors must be fitted closer to the motor.

The usual "split suppression" procedure can be applied to projectors, the TV suppressors being fitted on or in the motor of the projector, and the suppressors for radio in the mains cable to the machine, or alternatively, in a special mains plug available from several manufacturers.

A number of typical suppression circuits for radio frequencies are shown in Figs. 1-4. Suppressors of these types, while efficient on medium and long wavelengths, are not claimed to be effective on TV wavelengths. The photo-

Although most effective suppression for TV frequencies is given when the suppression inductors are actually in the motor casing, it is not always practical to fit the inductors in the ideal position. As second best, they can be placed in the cable to the motor, as close to the motor as possible. The Belling-Lee flex lead TV filter (top) contains the two inductors in a small plastic moulding which is readily wired into a 2-core lead. The inductors carry 2 amp. (max.), so when used on a projector the total consumption of which is greater than 2 amps., the filter must be fitted in the base of the projector in the lead which goes from the switches to the motor. This is so that the filter does not have to carry the heavy lamp current.



The somewhat larger Belling-Lee flex lead filter (below) is for medium and short wave radio and for Band I TV interference, and contains inductors (max. current, 2 amps.) and a capacitor. It is not very effective for Band III TV, which requires the special tiny chokes as close to the motor as possible. It, too, must, of course, be fitted as close to the motor as possible.

graphs on this page and pages 800 and 802 show typical components.

Circuits for suppression on television frequencies are shown in Figs. 5 and 6, and sets of components on pp. 800 and 802. It will be obvious that the fitting of these to a projector is a job primarily for the manufacturer, who is, after all, best qualified to do so neatly, efficiently, and above all, *safely*. An electrical engineer with good facilities for instrument engineering would have no trouble in carrying out the work, but it is a fact that so many folk who possess adequate electrical skill lack the facilities and in some cases the manual dexterity to make a neat, safe job.

When Space is Limited

A typical circuit for complete suppression of a projector is shown in Fig. 7, where the TV suppression components are inside the motor, and the radio suppression is in the base casting. This arrangement is sometimes used where there is not room in the body of the motor for all the parts for both radio and television interference suppression.

Sound film projectors which have series wound motors and speed control governors are suppressed in similar manner to silent projectors. The contacts of the governor are always fitted with a spark-quenching circuit (resistor and condenser in series) to preserve contact life, and these components are also useful in minimising interference from the continual make and break action of the contacts. A typical circuit for suppression of a sound film projector (the Son) is given in Fig. 8, by courtesy of Pathescope Ltd.

Circuit arrangement and component values may vary slightly between projectors because different machines may need somewhat different degrees of suppression to bring interference below the maximum permitted. The interference level of a suppressed projector may be adequate for, say, London, within a few miles of the transmitters, yet insufficient for fringe areas where receivers have to be more sensitive. The sensitivity of TV receivers in fringe areas is truly remarkable: a reader in Gloucester—over 50 miles from the transmitters—reports that an unsuppressed projector over 100 yards away has completely blotted out his TV picture.

We have pointed out that suppressors for radio interference can be in the mains lead to the projector—either actually in the lead, or in the mains plug, when they will be fully efficient.

But a television interference suppressor in the mains lead will not be as effective as the same components fitted directly on the motor, particularly on Band III. The small flex lead filters on the market are fairly efficient on Band I, and certainly better than nothing even on Band III. Their loss of efficiency arises simply through their being mounted a few inches (perhaps

six inches) away from the offending motor.

Flex lead filters of this type generally contain two tiny inductors (chokes), often combined with a capacitor unit, and are available as small bakelite or tough rubber mouldings. The two inductors effectively stop the interference at TV frequencies from the motor from passing any further into the mains lead. The use of capacitors

How Radio and TV Interference is Suppressed

These circuits illustrate typical practice. Capacitor values are in micro-farads unless otherwise stated

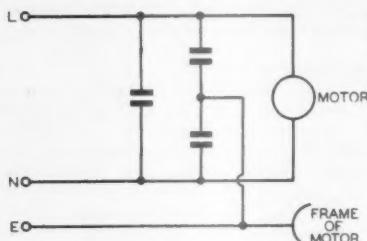


Fig. 1. The basic circuit for interference suppression by capacitors has three condensers, connected respectively from live mains to neutral, live to earth, and neutral to earth. The centre point of the two latter capacitors is also connected to the frame of the motor and hence of the projector. When suppression condensers are fitted, the earth wire should be earthed (via a 3-pin plug), for safety reasons in case of any electrical fault, as well as for best suppression. If, however, suppression with these capacitors is insufficient, two radio frequency inductors of suitable current rating may be added, one in each of the mains leads (L. and N) immediately before the connections to the capacitors.

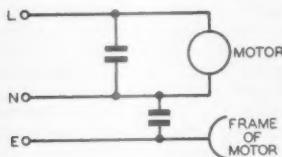


Fig. 2. A simplified—though slightly less efficient—radio interference suppressor, which has only two capacitors. It will be noted that the capacitor between live mains and earth (see Fig. 1) has been omitted here. In this case, as shown, the machine frame will not be slightly alive if the earth wire is not actually connected to earth. However, if the polarity of the mains plug is inadvertently reversed (there is a 50/50 chance of a 2-pin plug being connected with wrong polarity), the body of the machine will be slightly alive unless earthed. Moral: always work from a properly installed 3-pin socket which has both correct polarity and a proper earth connection.

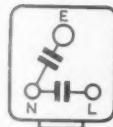


Fig. 3. The circuit of Fig. 2 is commonly incorporated in a special "suppressor plug," containing the two capacitors wired to the appropriate pins. The plug suppressor is effective only on the medium and long wave radio bands, and is now used in conjunction with a separate TV suppressor on the projector motor itself.

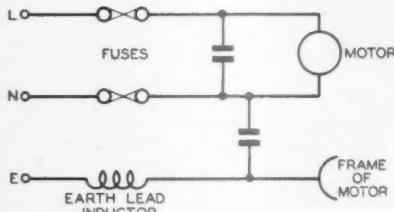


Fig. 4. Some suppressors using the circuit of Fig. 2 also have a special inductor in the earth lead. This generally improves the suppression, but the fuses are essential for safety, to provide protection against faulty conditions. This circuit no longer represents recommended practice, because of the possibility of the earth lead inductor developing a fault and leaving the equipment not properly earthed.

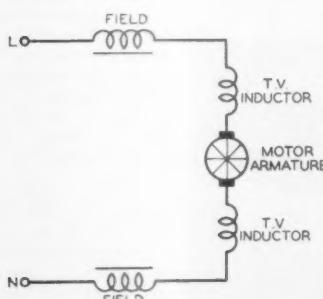


Fig. 5. T.V. interference is suppressed with two small inductors wired within half-an-inch of the motor brushes. These inductors prevent the interference from travelling into the mains wiring and radiating from it. Efficient suppression for TV frequencies, especially for Band III, depends on the inductors being really close to the brushes. This also applies to the subsequent circuits.

ACKNOWLEDGMENTS

The author and A.C.W. wish to thank the many technical experts who contributed information for this survey, particularly Mr. R. Davidson, B.Sc., A.I.M.P., of the Dubilier Condenser Co. Ltd.

in combination with TV inductors adds considerably to the effectiveness of the filter.

Note that the tiny inductors used in these flex lead suppressors are rated at only 2 amps. Now the mains lead of a projector carries current not only to the motor (which consumes less than 1 amp.) but also to the lamp, so this type of suppressor cannot be used in the mains

lead of a projector which takes more than 2 amps. total (e.g., say 400 watt maximum lamp of mains voltage, or transformer-fed, or alternatively, a resistance-fed 110 volt lamp of up to about 200 watts).

The inductors will burn out if required to pass more than their rated 2 amps. for any appreciable time. On some projectors, it is possible to wire

Fig. 6. The addition to Fig. 5 of the three capacitors (see Fig. 1), but of capacitance to suit the TV frequencies, improves the suppression, and is generally required in "fringe areas" for TV reception. (Sometimes the capacitor shown here between live and neutral is wired across the brush leads. This method of connection is used with the small triple capacitor illustrated on page 800.) This circuit, applied to the projector motor itself, plus a plug suppressor on the mains lead, will normally give adequate suppression of interference for TV and for radio frequencies respectively.

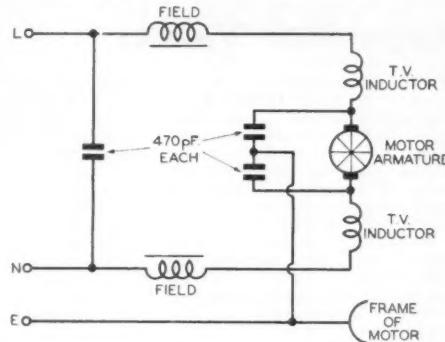


Fig. 7. A complete, efficient suppressor circuit combines the TV suppressor of Fig. 6 with further components for suppression on medium and long wave radio. It will be seen that capacitor suppression in the "delta connection" of Fig. 1 is used on both radio and TV sections. Separate inductors for each section keep the interference out of the mains leads.

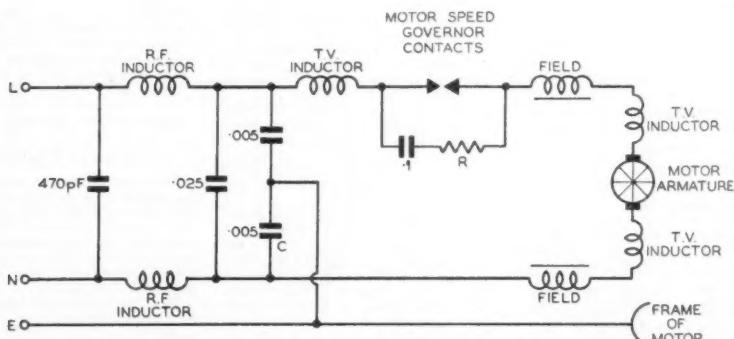
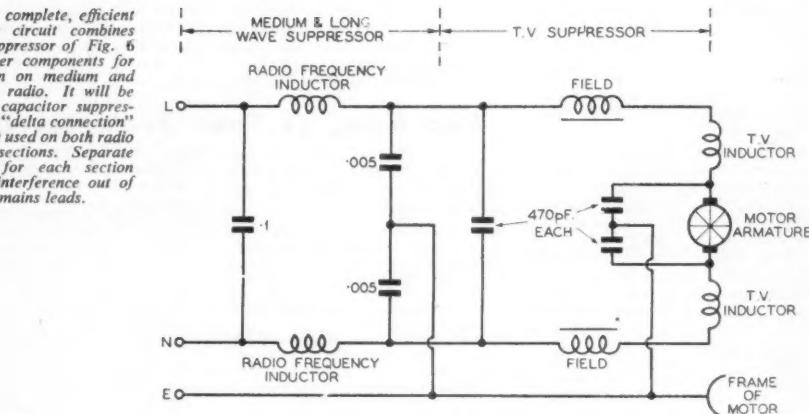


Fig. 8. A sound projector with electrical speed governor contacts requires additional suppression for the governor. The condenser and resistance in series across the contacts suppress sparking, and the extra TV inductor keeps governor interference out of the mains. This suppression circuit is used for the Pathescope Son sound film projector, and is published by courtesy of Pathescope Ltd.

this type of suppressor into the base of the machine directly before the motor, so that the lamp current does not have to pass through the inductors. This is more satisfactory than having it in the mains lead.

Some flex lead and can type filters for radio frequencies contain only capacitors. When there are no inductors in the live and neutral

mains leads, the filter is not subject to the same limitation of maximum current as a suppressor which contains inductors. Users are recommended to employ factory-built suppressor units, and never to attempt to make up their own units from old radio components. All units should be used strictly in accordance with the instructions issued by the manufacturer.

Capacitor Values

Values of components are not given on all figures because users are recommended to purchase ready-built suppressor units complete from the manufacturers. Ready-built units will contain safe values of capacitors. Great care must always be taken to wire units correctly as specified.

As explained in the text, capacitors must be restricted in capacitance, to avoid their passing enough current to give a dangerous shock in certain cases. Articles have been published in other journals giving dangerous values of capacitance for suppression purposes. Maximum capacitance values for various types of suppressor are given in British Standard 613: 1955, and in the Code of Practice on Radio Interference Suppression (CP. 1006: 1955).

Technically-minded readers will find the following information on capacitor values of interest.

Fig. 1. The maximum permissible capacitance for connection between each of the mains leads and the frame of the projector is 0.005 mfd. The capacitor connected between L and N mains wires will have a value between 0.01 and 0.5 mfd.; 0.1 mfd. is a typical value.

Fig. 2. For amateur cine projectors, where there is a possibility that the live and neutral mains leads may accidentally be transposed, the circuit of Fig. 2 is a simplified version of Fig. 1, and has the same capacitance limitations.

Fig. 3. shows the capacitors permanently connected in the plug-top suppressor. 0.005 mfd. is the maximum permitted capacitance between neutral and earth pins. The usual capacitance between live and neutral mains pins is 0.05 or 0.1 mfd.

With this arrangement, if live and neutral wires have been wrongly connected (i.e., transposed) in the supply socket, and the earth wire is not properly connected at some point to the body of the projector, a pronounced but non-lethal shock is the most that can be received on touching the projector.

Fig. 4. The same remarks apply here as for Fig. 2. Many sup-

pressors of this type have been made in the past, but the inductor in the earth lead is not now considered to be good practice. Where more medium and long wave suppression is required than can be given by capacitors alone, radio frequency inductors can be added in the live and neutral mains leads (i.e., one in each mains lead, L and N, before the capacitors in Fig. 1).

Fig. 6. TV suppression capacitors inherently have such small values that they are well below the recommended safe maximum.

Figs. 7 and 8. These complete suppression circuits are based on the earlier figures, and the same capacitance limitations apply (e.g., no more than 0.005 mfd.) between

live mains and the body of the projector, and the same value between neutral mains and the body of the machine. The latter limitation prevents a dangerous shock being given if the mains leads are transposed. The necessity of properly earthing the equipment, when suppression condensers are incorporated, will be readily appreciated.

The correct connection of L and N mains can be checked with a neon "screwdriver type" tester (cost about 5s.). The screwdriver is held with one finger touching the upper (handle) end connection while the other end (tip) of the screwdriver is touched on to each of the mains leads in turn. The live lead (when current is switched on) will cause the neon to glow. The neutral lead will not light the neon.

And Now, Is Your Projector O.K.?

You can readily check from this list if your projector is fitted with suppressors, and where to get them fitted if it is not.

AMPRO (Simplex-Ampro Ltd.). Suppressors fitted to all new machines. Earlier machines can be suppressed.

B.T.H. (British Thomson-Houston Co. Ltd.). Projectors fitted with a.c. motors which do not cause interference.

CARPENTER (Carpenter and Laing Ltd.). Projector fitted with a.c. motors.

DEBRIE (Cinethechnic Ltd.). Projectors fitted with a.c. motors.

DEKKO (Dekko Cameras Ltd.). Current models fitted with television suppressors, which can also be used in earlier machines (price 12s. 6d. post paid; instructions included). Alternatively, projectors can be returned to the makers for fitting; charge £2, plus 6s. carriage.

EUMIG (Johnsons of Hendon Ltd.). Current models fitted with television suppressors by manufacturers in Austria. Johnsons will fit additional suppressors for a nominal charge, if in specially troublesome cases this should be necessary.

G.B.-BELL & HOWELL (Rank Precision Industries Ltd.). Model 625 projector has a.c. motor. All other models now have suppressors. G.B.-Bell & Howell service agents in the U.K. have received information about the fitting of suppressors to earlier models.

KODAK (Kodak Ltd.). Kodascope Eight-500 now in production is fitted with a suppressor. Older types of Kodak projectors can be fitted by Kodak Equipment Services at Harrow (through Kodak dealers).

PAILLARD BOLEX (Cinex Ltd.). All Paillard Bolex projectors manufactured since the end of the war have suppressors.

PATHESCOPE (Pathescope Ltd.). Current models suppressed. Sets of suppression components available for all earlier projectors, price 12s. 6d. per set, including circuit drawing. Pathescope's official repairers, Messrs. J. W. Foster and Co., can undertake the fitting of the components to a limited number of projectors. Alternatively, flex lead suppressors are available at 17s. 6d. each; these can easily be fitted in the mains lead by the user and are effective for normal cases of interference.

SPECTO (Specto Ltd.). Current models suppressed. Projectors produced before 1955 can be fitted with suppression at a charge of 12s. 6d. The complete projector should be returned to the factory, but in the case of the 500 watt model, only the motor need be returned.

For Next Christmas?

The Ford Motor Co. regret that they are unable to accept bookings for the prizewinning Free Cinema film, *Every Day Except Christmas* (recently reviewed in *A.C.W.*), although it is listed in their current catalogue, since a major film distributor has now acquired the commercial rights.

Details of projection lamps for some thirty-five different makes of projector, 8mm., 9.5mm. and 16mm., are given in Philips' 1957-8 Catalogue, which you may be able to get from your dealer, or direct from Philips Electrical Ltd., Century House, Shaftesbury Avenue, London, W.C.2.



AT YOUR CINEMA

INTERPRETING THE SCRIPT

By DEREK HILL

British prisoners arrive at a Japanese p.o.w. camp—an early sequence in the making from "The Bridge on the River Kwai," directed by David Lean: a story of conflict—with the Japanese and man's battle with himself.

There are few enough writers and directors who have something to say; but there are still fewer who can keep an unblinking eye on their target throughout the whole length of a film. This month has seen three different productions with three worthwhile things to say and three ways of muffling their messages.

A Face in the Crowd is the most successful. For about two-thirds of the film it looks as if script-writer Budd Schulberg and director Elia Kazan are going to deliver the most powerful scream of rage and fear at the influence of commercial television yet heard.

A yarn-spinning, guitar-playing drunk discovered by a girl radio reporter in a local gaol becomes a national television celebrity. His power increases with his popularity, until a sinister Cabinet post as "Secretary for Morale in times of imminent crisis" is prepared for him by a group of near-Fascist politicians.

At this point script and direction tend to get out of control. Kazan's sensationalism and exhibitionism, until now kept more in check than in any of his recent films, get out of hand in a sequence in which the guitarist makes an hysterical speech to an empty banqueting hall while a friend from his prison days works an automatic applause machine to keep him happy.

These final sequences seem so implausible that they destroy the conviction of the savage satire that has gone before. Moreover, Schulberg and Kazan become sidetracked, and what was clearly intended as an exposure of the dangers of the television stranglehold on society ends merely as the story of an individual who became king of the T.V. jungle.

Nevertheless the ferocious earlier sequences make their mark. I shall remember the conference of Vitajex advertising executives, the drum majorette contest ("You're right, sir, it's an American art form") and half-a-dozen other scenes for a long, long time. The performances of newcomer Andy Griffith and particularly Patricia Neal are more than adequate, and Kazan's control is generally sure and sharp.

Incidentally, if the version you see of this film doesn't correspond to the brief outline I've given above, don't bother to write to the Editor. Warners have decided to cut the film by twenty minutes before putting it out on circuit release, in order to get in an extra programme a day. And to be on the safe side, they've cut out all the political material. . . .

A Face in the Crowd demonstrates the danger of getting so carried away that one misses one's original target. *The Woman in the Dressing Gown*, a wildly over-praised British production, shows what happens when a director has so little confidence in his script-writer's theme that he feels it is up to him to save the film.

Ted Willis's story concerns a muddled, untidy housewife who discovers her husband is about to leave her for a young, attractive girl. Her desperate attempts to keep him, and his eventual realisation that he cannot walk out on her, form the whole plot. And given the treatment they deserved they might have made the best British film since *Brief Encounter*.

But director J. Lee-Thompson made his attitude plain in a recent interview reported in *Picturegoer*. "America's lucky," he is quoted as saying. "Its people are mixed—Marty, for example, was American-Italian. And their way of speech, staccato and punchy, is more exciting. Ordinary British people can be very dull. Pictures about them could be dull, too."

To prevent *The Woman in the Dressing Gown* from becoming dull—the last thing I'd have thought it was likely to be with such a subject—Lee-Thompson has used every trick in the film director's book. The camera peeps through bookshelves and cupboards, glides in and out, up and down, letting half the action be blotted out by "significant" foreground objects. Any dialogue is covered from half-a-dozen angles and hectically cut together. The result, of course, is distracting and often downright vulgar. Yvonne Mitchell attacks the film with an equally desperate approach. Until this performance I had thought her one of our most sensitive

actresses, but here she uses as many artificial gimmicks as her director.

The original intentions of *The Woman in the Dressing Gown* were obviously refreshingly courageous; so, equally clearly, were those of *The Bridge on the River Kwai*. But David Lean, though not so scared of his scenario as Lee-Thompson seems to have been, doesn't appear to have been particularly happy with it.

A British colonel, captured with his men by the Japanese, resists torture and degradation so successfully that he beats his captors at their own game. To rub the lesson home he determines that the bridge his men are forced to work on shall be a monument to their endurance. He



The fall of the idol.—Andy Griffith as Lonesome Rhodes in the final sequences of "A Face in the Crowd," directed by Elia Kazan.

completes a far superior job than the Japanese could have supervised, and then, obsessed with pride in the only constructive thing he has to show for his whole Service career, reveals to the Japanese a British attempt at destroying the bridge.

This is—or should have been—a magnificent change from the routine bulldog heroics and Jarfid jingoism of the past few years. But Lean seems to have played down the ironic aspects of Pierre Boulle's story. The sequences underlining the stupidity and futility of war are sketchily dealt with, while the more conventional scenes of courage are treated at much greater length. A final mutter of "Madness, madness," isn't enough to give the film a strong sense of purpose. Indeed, its point is so muted that it frequently seems the subtlest of innuendoes instead of the determined protest that the author clearly meant.

Lean is, of course, a master craftsman, and the film is directed with a deceptively easy sweep and flow until the very last sequences. But in these, the most important scenes of the film, Lean has confused the action with an obscurity that looks almost deliberate. Instead of leaving audiences

with the overwhelming realisation of the absurdities of war, *The Bridge on the River Kwai* leaves them anxiously asking each other, "Who did Jack Hawkins shoot, anyway?"

Alec Guinness gives one of his finest performances yet as the colonel, and the film, despite its many box-office concessions, contains several profoundly true moments. Jack Hildyard's colour camerawork communicates the sizzling heat almost unbearably; and the final shot, presumably taken from a helicopter retreating at ground level and then ascending, is a minor masterpiece of virtuosity.

These questions of balance and agreement between director and scriptwriter are as important to the amateur as to the professional. How is a director to draw the line between being carried away by an author, as in *A Face in the Crowd*, and softening his author's intentions, as in *The Bridge on the River Kwai*? It's certainly a problem; but the main point emphasised by the two British productions is that a director should never tackle a film unless he is in complete accord with the script.

The Best Solution

Perhaps the best solution is demonstrated by Juan Bardem in *Grand' Rue*, a far quieter film than any of the above three, but also a more wholly successful production. Bardem directs from his own scripts, and his last film to reach this country, *Death of a Cyclist*, indicated that this did not prevent him indulging in directorial mannerisms which could become sufficiently irritating to distract from the validity of his purpose.

But in *Grand' Rue* his style and his story are simpler. A gang of idle practical jokers in a provincial Spanish town encourage a young man to propose to the town's most ineligible spinster, a lonely woman of 35, so that they can humiliate her with a public exposure of the fraud. Eventually his friend is forced to tell her that his love is all pretence and offers her the chance to escape the sneers that will follow. But she decides to remain and face the scoffers, even though she knows she will now never find the love she had dreamt of.

This haunting, disturbing film owes much to Betsy Blair's shining performance. Her love and eventual desperation well up from the heart (in striking contrast to the emotional effects of Yvonne Mitchell). Jose Suarez, Yves Massard, Dora Doll and the rest of the mixed French and Spanish cast are equally convincing in well-written roles.

But the real reason for the success of *Grand' Rue* is the unity between script and direction. Both have the same compassionate sensitivity. Both are prepared to comment on the social forces which prompt the tragedy. And although Bardem the director has several ingenious time-saving continuity devices, he has shaken off the tricks which came between him and Bardem the scriptwriter.

It is ironic that the best British escape film should concern a Luftwaffe officer's break-out;

but *The One That Got Away* is undoubtedly the best of this apparently endless cycle. Though overlong, it is for the most part an agreeably absorbing account of three escape attempts by Franz von Werra, the only German to get back to Germany after escaping from British hands during the last war.

Roy Baker directs from an efficient script by Howard Clewes with all his usual vigorous competence. Hardy Kruger, in his first British film, plays with attractive assurance. In short, this is an unusually straightforward and acceptable production.

Perhaps I am being churlish in asking if it might not have been something more than this if writer and director had shown a little more interest in why von Werra kept trying to escape. We are shown that he was a lying braggart who had won a phoney reputation in Germany before he crashed in this country. Were his escapes real attempts to justify the stories? Were they mere exhibition? The action of *The One That Got*



"Won't take a jiffy!" In her characteristically untidy way Amy Preston (Yvonne Mitchell) searches through her workbox for a button for her husband's shirt. (From "The Woman in a Dressing Gown.")

Away is fine. A little delving into character could have made it still better.

Keeping on the Right Side of the Law

RICHARD DELLOW offers more advice on copyright as it affects film maker and film buyer.

Under the new Act, copyright in a cinematograph film subsists in "any sequence of visual images recorded on material of any description (whether translucent or not) capable of being shown as a moving picture." During the passage of the Bill, Parliament extended the definition to include sequences recorded on any material capable "of being recorded on other material (whether translucent or not), by the use of which it can be so shown."

Copyright is operative "for the whole or a substantial part of the period during which the film was made." The time for which it lasts varies slightly according to the type of film: in the case of films registrable under the Cinematograph Films Act 1938 (this is a "quota" Act requiring registration of films destined to be shown publicly by film exhibitors), copyright subsists until the film is registered and thereafter for fifty years from the end of the calendar year in which it is registered; in the case of films not so registrable (and this normally includes amateur films), it lasts until the film is published and thereafter for 50 years from the end of the calendar year which includes the date of its first publication. "Publication" dates from the time when copies of the film are first let or sold or offered for sale or hire.

The copyright of a film is originally owned by the maker, defined in the Act as "the person by whom the arrangements necessary for the making of the film are undertaken." Complications will obviously arise when this definition is applied to a cine club. Few clubs would have serious need to establish this point, but they might be interested to know that Section 37 of the Act seems to offer a novel way of assigning copyright. It introduces a provision allowing "prospective copyright owners" to assign their future copyright to

another person. They should make an agreement to this effect before completion of the film, and they can assign the copyright to someone who need not be one of themselves.

Copyright may also pass out of the hands of the maker in other ways. He may sell the copyright—but note that merely to sell a copy of the film does not mean that the copyright has also been sold. Where a film has been made to the order of some other person or organisation for the purposes of advertising the latter's goods or services, the copyright is owned by the person or organisation who commissioned the work and not by the film maker. An important point to remember when buying or selling is that no assignment of copyright can have effect unless it is in writing signed by, or on behalf of, the assignor.

Under the Act, infringement would be caused if a copyright film is copied, broadcast (by television or radio) or seen or heard in public. The distinction between "seeing" a film and "hearing" it is important; copyright also extends to the sounds embodied in the sound track associated with the film, whether the track is recorded on to the film itself, or on to gramophone records or tape designed to be played simultaneously with the film.

In the event of infringement, the copyright owner may seek any or all of the following four remedies: claim damages; restrain the offender from further infringements; claim the profits arising from the infringement; or demand that the infringing film be delivered to him. In addition, the new Act creates powers for the Courts to award exemplary damages when the infringement is particularly flagrant and where it is evident that the copyright owner would otherwise be unable to obtain effective relief.

You will therefore appreciate the importance of heeding the words of warning printed on the cartons of packaged films bought from photographic dealers and others. Normally when you buy a professionally-made film you obtain only the privilege of possessing your own copy of that film; you do not purchase the right to show it wherever and to whom ever you please. Your showings of most of these films must be restricted to private gatherings.

I have learned of several instances where amateurs have been threatened with action for violating this condition. In each case the buyer had purchased the film through trade channels under the misapprehension that, once he had paid his money, he was free to make any use he liked of the film. The dealers concerned should have made the point quite clear before the sale was completed. The small number of dealers who are not scrupulous on this point do a disservice to the entire trade.

Everyone buying copies of films should bear in mind that if a film is less than fifty years old, someone, somewhere, will own the copyright. It may be that the seller is the copyright owner and able to grant to the buyer the privilege of showing the film without any further payment. But this is not very likely.

Remember that a professional film is produced as a profit-making venture. Not only would the owner of the copyright understandably seek every available means of making personal gain, he would probably also deem it his duty to use the powers vested in him as copyright owner to prevent the film being used in such a way as to damage the cinema trade. Every film show given in a building that's not a cinema must, to a greater or lesser extent, be a potential means of robbing cinemas of audiences. Which makes two very good reasons why you're not likely to find a source of audience-attracting professional films that are free of copyright control.

In purchasing a film, therefore, insist that the seller substantiates any claim he may make as to your freedom to show that film in public. It's near enough a dead certainty that anything lasting over twenty minutes will be subject to copyright control; the vast majority of shorter films are similarly protected, but you may be able to find a few exceptions.

Finally, there is the matter of radio and television broadcasts. You may not make a recording of a sound broadcast (or of the sound part of a television broadcast) otherwise than for private purposes, neither may you make a film "of any sequence of images in a television broadcast sufficient to be seen as a moving picture, "otherwise than for private purposes." Where permission is sought to make use of such a recording or film, you must approach the broadcasting or television company, the owners of any copyright material involved and the dramatic or musical performers taking part.

"Our club will shortly be showing the A.C.W. Ten Best and shall use the specially recorded tape accompaniment. Do we need to pay Performing Rights fees?" Richard Dellow answers this and similar questions in the next article in this series.

8mm. and 9·5mm. challenge 16mm. at UNICA

By D. M. ELLIOT

(U.K. Delegate at this year's Festival)

AN outstanding feature of this year's international amateur film festival—the 19th—held under the auspices of U.N.I.C.A. was the number of excellent comedies shown. It was the best year for comedy I can remember (and I have attended most congresses since the war), yet the over-all standard was not as good as that of some recent festivals. Another interesting—and salutary—factor was that no fewer than 16 of the films were on 8mm. and two on 9·5mm.; they were of extremely good quality.

Twenty-one countries were represented at the congress and 19 submitted films which were assessed by a jury of 13. As briefly reported in last month's *A.C.W.*, Great Britain came fourth with 199·49 points. First was Belgium with 208·24 points, followed by Spain and France. The British films rated as follows:

Scenario

1. *Kruispunt*, by Pierre Wils, Belgium. 75·33.
2. *Marco del Mare*, by Piero Livi, Italy. 69·75.
3. *Sakura*, by Ace Movies. 68·58.
(25 films were entered, the 25th gaining 33 points).

Genre

1. *La Cravate*, by Saul Gilbert, France. 72·91.
2. *The Life*, by Ragnvald Paus, Norway. 70·15.
3. *Fun and Fantasy*, by Douglas Butcher. 68·08.
6. *Short Spell*, by S. Wynn Jones. 65·83.
(18 films entered, the 18th gaining 39·69 points).

Documentary

1. *Hibrys*, by F. Sagues, Spain. 71·91.
2. *City of Wax*, by R. Tibbs, South Africa. 71·61.
3. *Ekorn-Mor*, by N. Ringen, Norway. 68·61.
- 11th. *Driftwood and Seashell*, by R. H. Johnson. 62·83.
(22 films entered, the 22nd gaining 44·25 points).

The official final order of nations was Belgium, Spain, France, Great Britain, Italy, Germany, Norway, South Africa, Holland, Switzerland and Austria. The remaining contestants (as a contribution to the amity of nations, U.N.I.C.A. does not list them in order of merit, for no one likes to be publicised as last) were: Argentina, Denmark, Finland, Luxembourg, Poland, Portugal, Sweden and Yugoslavia.

The Challenge Hollandais—awarded for the best film in the festival—went to the Belgian comedy, *Kruispunt*, which also gained the Coupe Marechal, a trophy presented annually for the "gayest" film in the festival. South Africa, making its first appearance at U.N.I.C.A. with four excellent films, was awarded the Coupe de l'Esperance, which goes each year to the country which, not having previously gained a first, second or third prize, puts up the best performance.

This year's congress was marked by several unusual features. On the credit side there was the fact that, for the first time, discussions took place on the "simultaneous translation" system. Delegates wore earphones and, thanks to the efficiency of a team of expert translators, could follow the debates in French, German, Italian and English, as they chose.

On the debit side, two factors led to much criticism.



UNICA Congress in session in Rome, with immediate translation system in operation. Our contributor, wearing headphones, is third from the left. Twenty-one countries were represented.

as the leading international contest. Ignorance of the law is no defence in legal matters, but no one will suggest that in this case it could possibly call for condemnation.)

We in Britain cannot feel too happy about the result of the U.N.I.C.A. contest. If we had had a film of less specialised an appeal than *Driftwood and Seashell* in the documentary class, our final placing would have been much better. *Driftwood* is an attractive film in many ways but is not, in my view, of universal interest. Unfortunately, its impact was reduced by the fact that the commentary was apparently almost inaudible in the theatre. In the box it seemed to be all right, but there was no link between the play-back equipment in the box and the speakers in the theatre. It was only after the show that I learned that the commentary had scarcely been heard.

Sakura caught the eye, as did *Short Spell*, though the latter was placed only sixth. *Fun and Fantasy* suffered through being the first film shown in the genre class and that, later, there was another film employing plasticine models (*The Life*, which came second). I felt that the English humour was not fully appreciated; but *The Life* had the advantage of a more direct story (of Adam and Eve and the fall).

The Belgian *Kruispunt*—declared to be the best film in the festival—is an excellent comedy but in my view by no means the best production submitted. I would give that distinction to the Argentine film, *El Proceso* (fourth in the scenario class). This was a dramatic, gripping presentation of a surrealist study by Kafka based on the theme that, no matter how he may try to escape his fate, man cannot elude his destiny.

How Easy It Is!

Nevertheless, the majority of the jury voted for *Kruispunt*, and we must accept their view. It was certainly easily comprehensible, highly entertaining and not a foot too long. I hope British clubs may have a chance to see it. If it were possible to assemble a programme of the best comedies shown at Rome this year, it would certainly keep British audiences in good humour for quite a time—while showing how easy it is to score a success in this field.

There were two notable developments in U.N.I.C.A. policy matters. Poland, which has been knocking at the door for three years, was admitted to full membership, subject to an undertaking (which was given by the two delegates present) that there will be no attempt at State interference in the Polish link with the Union; and a Swiss plan for the re-organisation of the central control of U.N.I.C.A. was accepted. The same group will hold office for a number of years—to establish continuity of practice and principle, but the presidency will continue to rotate, as in the past, being entrusted to the nominee of the country accommodating the following year's festival.

The 1958 congress will be held at Bad Ems, Germany, beginning on 4th October.

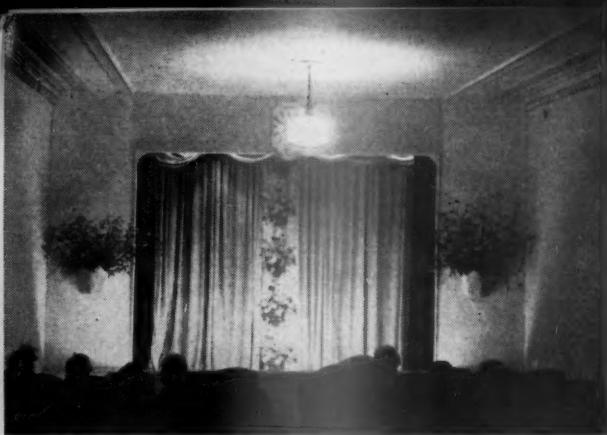
The most serious was the problem created by limited projection facilities. The viewing sessions were held in the cinema of the Associazione Generale Italiana dello Spettacolo—a very attractive theatre well equipped for showing 35mm. films but, alas, not so well placed for showing the smaller gauges. Only one substandard machine could be installed in the box—projecting through a viewing port—and tapes or discs had to be controlled from equipment on the other side of an intervening 35mm. projector. Some of the 8mm. and 9.5mm. films were projected from the back of the hall, and we had the unusual experience of seeing a bigger picture on the screen from these sizes than from the 16mm. films.

The second much criticised feature was the traditional Italian disregard for time. The average change-over time between films was 15–20 minutes, and sessions started "as soon as possible" after the time appointed. It was all a little trying, but the circumstances were eased to some extent by the smiles of the Italian hosts. After all, when God made time, He made plenty of it. Why hurry?

Canned Goods

I was also personally put in an embarrassing position by the news that *Short Spell* had taken first place in the Genre class at the Cannes festival. I had been unaware that it had been entered. By the time these notes have appeared, the B.A.C.C.C. will have been called on to explain why it went to Cannes when the U.N.I.C.A. ruling—that no film entered may have been submitted to other international festivals—is quite clear.

(Editor's note: there is a minor mystery here; Mr. Wynn Jones, who surely can't be much bothered about it, anyway, did not himself send the film, nor did the B.A.C.C.C. Probably the enterprising Grasshopper Group can clear up the matter—if they want to. There can be no question of blame and certainly none of recrimination when *Short Spell* did so handsomely for Britain, but the position must be regularised. U.N.I.C.A. made the ruling, to which all member countries agreed, to preserve its status



View from the operating box of Edinburgh Cine Society's cinema. The screen is 5ft. x 3ft. 9in. Adjoining the auditorium is a suite of club rooms (see plan below), not the least important of which is the canteen. Here is the club tea bar, where members get their cuppas and—usually—adjourn to the lounge for a chat on the evening's programme or to discuss their next film. Both lounge and editing room can be converted into studios when filming requirements dictate.



These Cine Societies are Really Clubs

ELEGANCE IN EDINBURGH

WE acquired our premises in 1938, and although the number of rooms remains the same, their use has varied over the years. The present arrangement, which satisfies us, provides a cinema, with seating for 110, projection booth, editing room, club lounge, darkroom (still photography has a place in our activities), and a bar.

In the cinema we have a screen 5ft. by 3ft. 9in.; for many years a screen measuring 8ft. by 6ft. was used, but we found the majority of the audience

From opposite ends of the earth come descriptions of cine societies which are really clubs, with first-class projection theatres and all the amenities. Edinburgh, with a membership of 80, are fortunate in owning their own premises, and during twenty years of activities have adapted them for maximum comfort and convenience. The New Zealand club, also twenty years old, and now boasting a membership of 225, has in a few years raised £2,000, taken over premises that were in disuse, and transformed them into excellent club rooms. But let the clubs tell their own stories.

could only see 70 per cent. of the picture, and the smaller screen has proved adequate. The seats in the cinema can be removed without difficulty when the space is required for production, and the editing room and lounge can be used, too. As the building is in a street with other houses, the exterior is sometimes useful. The society owns quite an amount of equipment, including lighting units, tripods, a titler and editing bench.

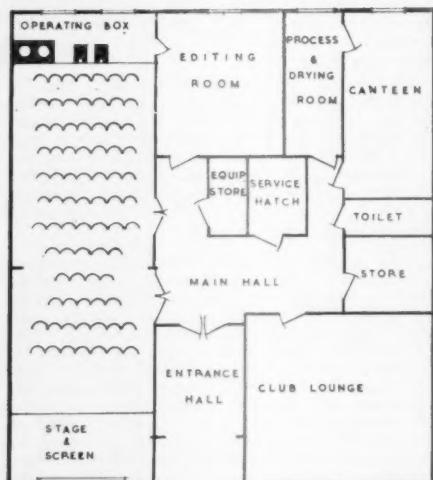
The projection box is divided into two sections, so that the record department is separate from, but in close touch with, the projectionists. There are twin turntables with mixing devices and a store of records.

The club has excellent canteen facilities and can provide a three-course meal if required. On club evenings (Fridays, at 8 p.m.) tea and biscuits are available at about 9.15, when we have a break, and most of the members take their tea to a reception room for a chat about the programme and other cine topics.

The tendency of the club in recent years has been towards lectures, film shows and discussions at the Friday meetings; club productions are left to other evenings, the premises being available at any hour, day or night.

Strong support for 16mm. during the past three or four years has tended to put the 8mm. and 9.5mm. enthusiasts in the background, but during the current year the smaller gauges seem to be providing the best programmes. The committee have a real understanding of the needs of the beginners. Friday attendances average 40 to 50, with quite a number of ladies, some of whom take an active part.

It is interesting that, although a cine society, we



PLAN OF EDINBURGH C.S. PREMISES

have a strong still section. At least two nights during the session are devoted to their interests.

Members of the society have produced a large number of prize winning films in the past, mostly individual efforts, but the society has made quite a number, too, and these are in the library available for hire. We have an active newsreel unit.

T. B. SANSON

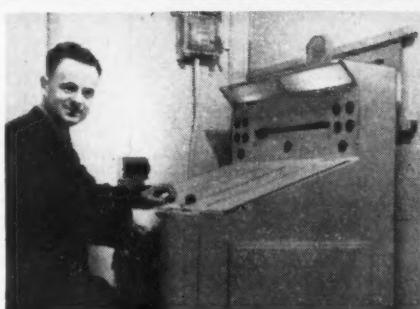
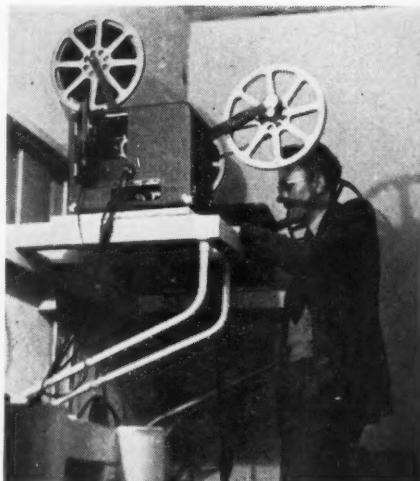
OPULENCE IN OTAGO

Although the Otago Cine-Photographic Club Inc. dates from 1937 only—twenty-first birthday next year—the premises go back to the early days of Dunedin when the Atheneum and Mechanics Institute was formed to provide library and lecture facilities for the settlers. In recent years, however, the library had fallen into disuse, the buildings were largely let to commercial tenants, and there was a move to wind up the Institute. It was at this stage that the Otago Cine Club stepped in, undertaking to modernise the disused reading room and chess room and provide a modern theatre with catering facilities which could be available for hire. We have now practically finished the job, at a cost of £2,000.

£2,000 is a lot of money. In 1947 club funds totalled £19; in 1949 they had increased to only £25, but we were determined to get a club room. We started with an auction sale, which realised £19, and in 1953 a raffle produced £130, but in 1954 came our great opportunity. Professional coverage of the Royal Visit was far from satisfactory, and the club's 45-minute production made a scoop. People queued for admission, and five days' showing yielded a profit of £376 for club funds, with further profits from the sale of copies of the film.

During the two following years, screening of club films brought in £50 and £70 respectively, and we decided to go ahead. Members were invited to apply for debentures, and did. An architect member designed the theatre and the structural

From this model of the Otago C.P.C. theatre has grown the full-size article. On left are supper room, kitchenette in left-hand corner and cloak-room. Entrance to cinema is in west wall (widest part). (Photograph by courtesy of "Otago Daily Times.")



Inside the projection box in the Edinburgh C.S. cinema. The two G.B.-Bell & Howell sound projectors are owned by members. A feature of the box is the control desk (second picture) from which lights, curtains and all auxiliary equipment and services are controlled.

alterations were made by a building firm with which another member is connected.

Members formed working parties for decorations and for clerical work; many gallons of paint were used, and many hours spent stripping old wiring and replacing it with new. Alterations and decorations took about five months, but the committee has been firm in spending only on essentials; we can go in for refinements when we get more money.

The theatre seats 136, in modern theatre seats, upholstered in brown leatherette. The screen, of New Zealand $\frac{1}{2}$ in. hardboard, measures 7 ft. by 5 ft. and is sprayed with a special silver surface which gives a good picture from all viewpoints. The screen stands out about a foot from the wall which supports it, and thus has a floating effect. There will definitely be no curtains!

In addition to the theatre there are, as the photograph shows, a supper room and kitchenette, cloak-room, and, of course, projection room and sound room, separate but communicating, and beneath these, space for cupboards.

On colour schemes we have really gone to town. The wall behind the screen is a deep wine, and this colour extends for about eight feet to the ceiling.



Projection box in the Otago cinema nears completion, while work is carried out on the sloping auditorium floor. The west wall is unusually gay: most of the 2ft. square panels are painted blue, but some are picked out in black, white, red, primrose, green and lavender. (Photograph by courtesy of "Evening Star," Dunedin.)

and side walls. The same colour is used as a dado for the lower 3ft. of walls all round the room. The main ceiling is black, but there are two panels, covering light wells, one 12ft. by 12ft. and the other 12ft. by 20ft., and both 18 inches lower than the main ceiling; and these are flamingo red.

The left wall, as you look towards the screen, is broken, as the front portion of the theatre is about one-third wider than the back portion. The front part, from dado to ceiling, is deep biscuit. Folding shelves have been fitted here for the display of equipment and demonstrations. Where the theatre narrows there is a door leading to the supper room; the wall here is blue-grey, and in the narrow portion of the theatre, the colour is primrose.

The exterior wall of the projection booth is covered with acoustic tiles, painted a subdued green. Inside the booth, the ceiling is black and walls deep wine and biscuit.

Back in the theatre, the right-hand wall, continuous from front to rear, is covered with panels, 2ft square, of $\frac{1}{2}$ in. insulating soft board, painted blue, some being picked out in red, black, white, primrose, green and lavender. The lighting consists of eight flush spotlights, of 150 watts, in the larger ceiling panel, and six in the rear panel. There are three contemporary bracket lights on each of the walls and one over the main entrance. The two

exists, at the rear under the projection booth, have emergency exit lights.

In the supper room the four walls are respectively biscuit, orchid, blue-grey and blue-green; mouldings are white and the ceiling orchid pink. In one corner is the kitchenette, enamelled grey with daffodil ceiling and orchid-pink facings. Benches are covered with red formica, and there is a service hatch to the supper room and a stainless steel sink. Hot water is provided by a 10-gallon electric urn, which whistles and cuts off the power when the water boils.

Projection equipment comprises a Kodascope sound projector (F.S.10) and a Bolex M.8.R., with several lenses for each. Four Victor sound projectors, one with magnetic stripe, belonging to members, are available for public screenings. In the sound room are the club's amplifier and turntables, but extensive up-to-date sound equipment is being designed and will be built by skilled members.

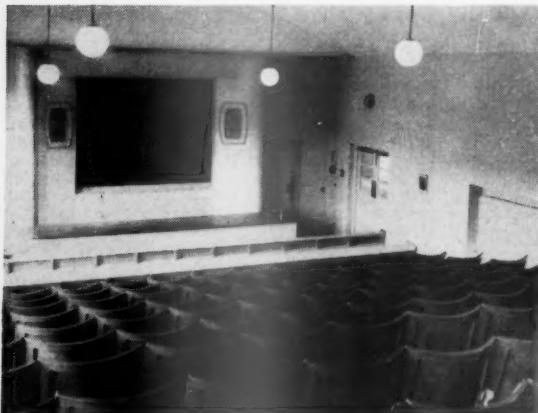
Are we proud of our club? I'll say we are. It is a real home, and we'll be delighted to welcome you if ever you come to Dunedin.

R. KIRK

WORLD'S MOST MODERN CINEMA

THAT is the title claimed for the new National Film Theatre, which opened a few weeks ago. The photograph on the Ten Best entry form on the opposite page shows the proscenium, a striking feature of which is the Monovistal decorative screen frame—a suspended flexible shutter of 342 separate abstract shapes made from wood, plaster treated and gilded. When fully extended to cover the proscenium, the two halves interlock, rather like a jigsaw.

The new building, on South Bank, Waterloo, is only a short distance from the old, and is equipped for the presentation of a wide variety of screen formats and sound systems both 35mm. and 16mm., the Monovistal masking the surround when the widest ratio is not in use. A full illustrated report on the N.F.T. will appear in next month's *A.C.W.*



CINEMA IN SCHOOL

Unhelpful advice for clubs who do not own a cinema: go back to school! Some schools can boast most impressive theatres. This one, in Birmingham's largest school, King Edward's, was the munificent gift of Gerald Ratcliff, J.P., A.R.P.S., well known both in the metal industry and as an enthusiastic amateur movie maker. Many readers will have seen his documentary, travel and natural history films. Although he can obviously command the best in equipment, much of his own gear is home-made. The theatre seats 150, and the proscenium houses a concealed blackboard, fronted by a demonstration bench for use when the theatre is required for science lectures. Motorised blue velvet curtains cover a 63ft. screen. The projector is a G.B.-Bell & Howell 630 magnetic/optical, and auxiliary equipment includes a record player, tape recorder and 35mm. slide projector.

Amateur Cine World Ten Best Films of 1957 Entry Form



WILL YOUR FILM BE SHOWN ON THIS SCREEN?

This is the auditorium of the new National Film Theatre, at which Ten Best premieres are held annually. Full details of dates and times are given in "Amateur Cine World."

TEN HANDSOME SILVER "OSCARS" TO BE WON OUTRIGHT

PLUS a trailer with special citation awarded by the British Film Academy for the film which Academy members vote the best entered for the competition.

TITLE:

GAUGE: **Make of STOCK:** **LENGTH:** ft.
(8mm., 9.5mm., 16mm.)

CAMERA: **EXPOSURE METER:**

SILENT OR SOUND: (If sound, specify, S.O.F., S.O.T., S.O.D., or Stripe, and by

whom recorded)

MAKE OF SOUND EQUIPMENT:

ORIGINAL or COPY:

MAKE OF TRIPOD:

TITLES BY:

Titling
Letters by: **Make of**
Titler:

If you wish to add further information about your film, please do so on a separate sheet.



If you prefer not to cut your copy of "A.C.W.", or are entering more than one film, please send stamped addressed envelope for additional entry forms.

NOTES FOR ENTRANTS

1. The ten silver 'Oscars' awarded for the A.C.W. Ten Best Films of 1957 are won outright, becoming the winners' property. They do not have to be returned at the end of the year. A Leader is awarded for all films gaining One, Two, Three or Four Star commendation.
2. There is no entrance fee and no classes: any number of films may be entered by bona fide amateurs working on their own or in clubs or groups. An intending entrant who has any doubts about his amateur status should submit full details to the Editor and request a ruling.
3. Any film, of any length, subject or gauge may be entered; it may be in monochrome or colour, silent or sound. Each entry should preferably have been produced in 1957, but if it was made before this, some work must have been done on it during 1957, e.g., re-editing of a sequence, insertion of retakes, new titles, etc. Each film must be accompanied by an entry form.
4. All films not specifically entered as sound films will be regarded as silent films, i.e., films which do not require a specific form of sound accompaniment on records, tape or stripe for their presentation. Entrants are encouraged to prepare musical accompaniments for their silent films but commercial gramophone records should not be forwarded unless they are fully synchronised to the film submitted. That is to say, records designed to provide a general background, but which are not an integral feature of the film, should not be enclosed, but lists of the records used by entrants are welcomed.
5. Sound accompaniments must be recorded at standard speeds: records—78 r.p.m.; tape—7½ i.p.s. Films which cannot be screened on normally available equipment cannot be accepted. In no circumstances may an entrant attend the judging to project his entry on his own apparatus.
6. Overseas entrants are required to pay all Customs dues where necessary.
7. A stamped addressed label must be enclosed with all entries. Receipt of entries will be acknowledged.
8. Amateur Cine World reserves the right to make copies and frame enlargements at its own expense and to make the winning films available for public exhibition in the United Kingdom and overseas, but the copyright of every film remains the property of the owner of the film.
9. All films, records and tapes will be handled with great care while they are in the possession of Amateur Cine World and projected on tested equipment by experienced operators, but Amateur Cine World cannot accept responsibility for loss or damage.
10. Entry forms and films must be despatched to reach Amateur Cine World by 31st December, 1957. Unless there are exceptional circumstances, any film arriving after this date will be returned unscreened.
11. The Editor's decision in all matters relating to the competition is final, but entrants are always welcome to express their views.
12. Full details of the competition and details of the London premiere and of nation-wide exhibitions will be published in Amateur Cine World.

TAPE SYNC.

Entrants are asked to observe the following recommendations as closely as they can. It should perhaps be pointed out that these are not rules or conditions of entry this year, and that non-observance of them will not debar entries. It would be of assistance if: sound on film entries are recorded at 24 f.p.s. only, and tape sync. is secured by (1) tape-driven strobe wheel; (2) by manual sync. by means of a strobe disc attached to a suitable sprocket or other shaft, and tape 'sync'd' to mains also by recording a 50 cycle voltage (taken from heater winding of the recorder) at beginning of the tape for about 20 or 30 seconds; (3) by Bolex Syncromat or Noris Synchroniser; (4) as 1, using Tiger or strobe-marked tape; (5) by once-per-frame pulse from projector recorded on 'other' half track of the tape.

NAME (if entry is a club film, please give names of director and club)

ADDRESS (if club film, please give address for correspondence if this is different from club headquarters address)

This film was produced by me/my club without professional assistance (except for processing/titling/recording) and I/we received no financial return for its production. The copyright in it is my/our property. I accept the conditions of entry to the Amateur Cine World Ten Best Films of 1957 competition as specified in the Notes for Entrants above.

SIGNATURE
(Individual or Club Secretary).

The 'Amateur Cine World' Ten Best Films of the Year competition is the largest of its kind in the world, the winning of the coveted silver 'Oscar' setting the seal on the amateur's success. The winning films, the most widely circulated of all amateur films, are publicly presented in many centres in the United Kingdom and overseas. But if your film is not one of the Ten this year, entry in the competition will nevertheless prove of practical benefit to you, for the award of one, two, three and four star commendations (with Leader) will help you gauge your standard in relation to that of other competitors.

Address for all entries:

TEN BEST FILMS OF 1957 COMPETITION

Amateur Cine World

46-47 Chancery Lane, London, W.C.2.

CLOSING DATE: 31st DECEMBER, 1957

Show Page

RECOMMENDED RELEASES

We were early in announcing the 16mm. release of Cousteau's *The Silent World*, but this hypnotic underwater film will be available in January from Curzon.

Walt Disney's feature-length study of nature in the raw, *The Living Desert*, has been released by G.B. Disney will try and make live animals behave like his cartoon creations, but the fascinating material in the film makes it very worth seeing.

A Girl in Black, the best Greek feature yet seen in this country, is being released on 16mm. through C.B.A. at the beginning of next year. Brilliantly directed by Cacoyannis, it is sensitively shot by ex-amateur Walter Lassally and performed by a faultless cast.

Occasionally film societies come off better than specialised cinema audiences. A case in point is the Russian production of *Othello*. The version presented at the Royal Festival Hall was dubbed and the print lost some of the magnificent hues of the Agfacolor original. Even so, it was overwhelming.

The kangaroo rat cautiously regards the rattlesnake. She has a nest of babies in a tunnel not far away, so the viper's attention must be diverted. (From "The Living Desert," now released in 16mm.)

Now comes the news that Gala are releasing the original Russian version to film societies on 35mm., and hope to announce a 16mm. date shortly.

One of Halas and Batchelor's brightest documentary cartoons, *To Your Health*, is obtainable from C.F.L. Phil Stapp collaborated on this 10-minute short, sponsored by the World Health Organisation to combat alcoholism and point out its dangers.

Avon announce that they now have new 35mm. and 16mm. prints of René Clair's *Sous Les Toits de Paris*, Carne's *Quai de Brumes* (which will be withdrawn at the end of 1958) and Renoir's exquisite *Partie de Campagne*.



Mr. J. N. Griffin, of 82 Burghley Road, Peterborough, is prepared to lecture on the history of the cinema with particular attention to the aesthetic, economic, social and film appreciation aspects. Mr. Griffin is Secretary of Peterborough F.S. and of the F.S.S.'s Eastern Regional Group.

Future bookings of work made under the auspices of the Film Society Experimental Production Committee will be handled by John Kerby, 153 Manor Green Road, Epsom, Surrey. Details of current productions and general inquiries to Miss J. Hanson, 116 Talbot Road, London, W.11.

Attention, Farnborough, Grimsby, Hull, Barrow, Widnes, Bedford and Brighton clubs: a Kodak lecturer will be passing your way, in that order, between late November and 18th December. If you could use his help and advice (he is described by the F.S.S. as a keen and knowledgeable film society enthusiast) he will gladly call on you, either personally or by telephone. He is Brian Coe, and can be contacted at the Federation film societies in the districts listed above, or at weekends at 8 Mylne Street, E.C.1.

There is a chance that Billy Wilder's great silent film, *People on Sunday*, may at last become available for hire on 35mm. and 16mm. Tyneside F.S. proposed at the Federation's A.G.M. that the B.F.I. be urged to obtain it.

Key: Avon Distributors, Ltd., Everyman Theatre, London, N.W.3.; British Film Institute Lecture Department, 4 Great Russell Street, London, W.C.1.; Central Booking Agency, British Film Institute, 4 Great Russell Street, London, W.C.1.; Central Film Library, Government Building, Bromyard Avenue, Acton, London, W.3.; Curzon Film Distributors Ltd., 199 Wardour Street, London, W.1.; Gala Film Distributors, Ltd., 30 Tottenham Court Road, London, W.1.; G.B. Film Library, Aintree Road, Perivale, Greenford, Middx.; Wallace Heaton Ltd., 127 New Bond Street, London, W.1.; Inter-Church Aid and Refugee Service, 10 Eaton Gate, London, S.W.1.; Society of Film Teachers, 60a Dennington Park Road, N.W.6.

Looking for Lecturers?

THE SOCIETY of Film Teachers has published the second volume of *The Film Teacher's Handbook*, a lavishly produced book of well over a hundred pages containing much that is not only indispensable for anyone concerned with film appreciation but of great interest to programme secretaries, cine club and film society members and, indeed, everyone interested in finding out what the younger generation of cine enthusiasts are up to.

Introduced by Stanley Reed, the *Handbook* contains film teaching syllabuses for primary, secondary modern and grammar schools, practical articles on running a school film society and discussing films with children (both of which will give adult film groups more than a few hints), and features on the use of film in youth work.

The detailed catalogues of films by and for children should prove very useful to booking secretaries, and a four-page list of film libraries is equally helpful. Add to this such features as a bibliography (allegedly for young people but for the most part no less useful to older folk), a diary of forthcoming events, and

reports on the international scene, and you have—or will have if you send 2s. 6d. to the S.F.T.—the best cine bargain for months.

Two documentaries selected for the Edinburgh Festival have been released by Inter-Church Aid and Refugee Service. *Like Paradise*, a 25 minute picture of the squalor of Hong Kong, and *Over the Hill*, a 30 minute description of the plight of refugees from Eastern Europe, both directed by Raymond Kinsey, are available at 10s. per screening.

Wallace Heaton's 1957-8 catalogue of 16mm. sound films is now available, price 2s. 6d.

Cine clubs will welcome two new lecturers whose services are now available. Professor Robert Gessner, Director of the Motion Pictures Foundation for Colleges and Universities, Inc., and Professor of Motion Pictures at New York University, can for a short period offer talks, without fees, on "Motion Pictures Go to College" (film instruction in the U.S.A.), and "American Films as Art and Entertainment" (a general survey from D. W. Griffith to the present day). Bookings and information from B.F.I. Lecture Dept.

Newsreel

bringing details of current cine activities. Reports on your club's work or on the film on which you are personally engaged are welcome. Address on page 751.

Larkhill and District C.C. exposed 300ft. of 8mm. Kodachrome on local events during the summer months, using a Bolex B8, a Sportster and a Specto 88. Members are currently editing the results on a Haynorette editor. A full programme has been prepared for the whole of the winter season, and newcomers will be welcomed at Club meetings, which are held on the first and third Monday of each month at 7.30 p.m. in the Band Hall, Charing Cross, Larkhill. Anyone in the district interested in the group's activities is invited to write to the Secretary, John D. Miller, 42 Hill Street, Larkhill, Lanarkshire.

Consul F.U. now have independent 8mm. and 16mm. units. The latest 8mm. production, a drama, is nearing completion, and the 16mm. enthusiasts have added a tape accompaniment to their film on magic. An overseas visitor recently showed members some films he had taken in Nigeria. A film show will be included in every club meeting of the winter season. Secretary, K. W. Siddall, 138 High Storrs Road, Sheffield 11.

Sutton Coldfield C.S. The film of the Boy Scouts' Jubilee Jamboree is almost finished, and the Society intend presenting it to Sutton Coldfield Borough Council as a souvenir of the event, which was held last August in the Royal Town's ancient park. The club's cameramen managed to get a number of very satisfactory shots of the Queen, the Duke of Edinburgh, the Duke of Gloucester and the Prime Minister.

Many of the Jamboree activities were covered, but the atrocious weather after the first few days led to a number of gaps in the record. Anyone who has any 16mm. Kodachrome scenes of the Jamboree and who would consider selling or exchanging a few shots is invited to write to Harold Street, 61 Somerville Road, Sutton Coldfield, Warwickshire.

Club Runs Film Course

Crawley F.U. is running a short course on amateur film production techniques at Northgate Community Hut, Barnfield Road, on Tuesdays from 10th Dec. to 28th Jan., with a final meeting on 11th Feb. Titles are: *The Camera*; *The Film and Exposure*; *The Story and Script*; *The Cast and Unit*; *Editing the Film*; *Titling*; *The Projector and Presentation*; *Adding Sound*. Speakers include John Daborn, Ben Carlton and Stanley Joseph, the TV script writer.

Cine News Letter, issued by the **Otago C.P.C. Inc.**, New Zealand, kicks off with a startling comment on a member's production: "It was a terrible film—the worst we have seen in the club for years. The author of it was N. G. Stewart." Reading further, it turns out that Mr. Stewart is unlikely to burst a blood vessel at this description, as his film was made solely to

demonstrate common cine faults. He included scratches, careless compositions, unsteady camerawork, over-short shots (a comparatively rare blunder, in our experience), bad splices, hosepiping, and faulty exposure. It sounds like a pretty determined effort at demonstrating what some amateurs make their audiences suffer, and it might well prove an effective cure. Secretary, Mrs. D. J. Weir, 65 Playfair Street, Dunedin, S.W.1, New Zealand.

Radio Club Tie-Up

Belfast Y.M.C.A. C.S. anticipates that the number of new members with fresh ideas may give the Society a bumper season. A lively joint meeting with the Y.M.C.A. Radio Club was recently held, and two films from the Mullard Valve Co. were shown to a packed audience. The 1956 Ten Best were shown early in November, and the Society's A.G.M. was held the previous month.

"We are very keen to have still more members," writes the Secretary, "and feel that many folk in Belfast who have taken up the hobby may rally round... We are a friendly bunch, and would welcome new members at any of our meetings, which are held every Monday evening in the Clubroom, Wellington Place, at 7.45." Hon. Secretary, J. Stanley Mairs, 93 Rushfield Avenue, Belfast.

The recent acquisition of a Reflex Bolex by members of **Irish Film Makers** has prompted some modifications to the design of the group's animation table. These modifications, currently in the drawing board stage,

should help to give the team a fully mechanised and flexible unit. A second group night—described simply as a "work night"—has been arranged to speed up progress on the animation table. Current production requirements have taken members on a number of long distance location trips in the past few weeks, and a heavy editing session is anticipated. Secretary, Anthony Foley, 11 Percy Place, Dublin.

South London F.S. which has recently shown *Hearts of the World*, *The Cabinet of Dr. Caligari* and their own production *Ville de Sceaux*, made in connection with Camberwell's "French Week," has an exciting programme of outstanding films lined up for forthcoming months. On 11th December at 7.30 p.m. at Dulwich Library the Society presents Cavalcanti's compilation production, *Film and Reality*, with the British Transport short *Do You Remember?* in support.

Future programmes include *Italian Straw Hat*, Rene Clair's delightful comedy, Pabst's brilliant *Kameradschaft*, the Spanish production *Welcome Mr. Marshall*, and Lindsay Anderson's great Free Cinema success, *Every Day Except Christmas*. John Huntley of the British Film Institute is to pay a return visit to the Society to give a talk on "Shakespeare and the Cinema," illustrated with film extracts and records. Hon. Secretary, 10 Melbourne Way, Bush Hill Park, Middlesex.

And Now, Black Cats in Cellars?

"Anyone who has had experience of filming the Zulu will know that he is the most difficult photographic subject," begins an intriguing tip in *The Projector*, magazine of **Durban A.C.C.** "If you have the sun at the back of you, the native's skin either gives a slight shade of blue, due to the blue of the blue skies, or the perspiration makes it impossible to get the true colour of his skin. Ken seemed to have overcome both problems, so I asked him

Stretching Out Shorthand

Acme F.U. have four films either completed or nearing completion. All are 8mm. productions and three are in wide-screen. *London Quiz* (wide-screen, monochrome, 4 minutes) and *Austrian Village* (wide-screen, colour) have both been finished. The latter, originally 600ft., has been reduced to 200ft. in editing. About half of the scenes which remain were shot between six and eight o'clock in the morning, when the village of the title was at its most filmically active. A non-sync. music accompaniment on tape is being arranged for this film.

The last splices are being made on *Woven By Hand*, a wide-screen colour production about home handicrafts. The eventual running time will not be more than 10 minutes, which members feel is ample for this kind of documentary.

The Unit's only film in what they now refer to as "small-screen" is *High Speed in Shorthand*, an unusual instructional currently in its final editing stages. Slow motion shots of shorthand writing at 200 and 250 words a minute enable students to examine the time taken in such operations as turning the page of a notebook or moving the pen

from the end of one line to the beginning of the next. Members and Fellows of the Incorporated Phonographic Society, the oldest society of shorthand writers in the world, have co-operated in this production, which is expected to run for about 12 minutes.

All this activity may suggest that Acme is a long-established unit; but in fact the group was formed only last summer. Four new productions have already been scripted. Sportster and Bolex fixed focus cameras will be used with Delrama attachments for the wide-screen films. The new titles are *The Purple Scarf*, a thriller in wide-screen and Kodachrome; *The Magic Gun*, a wide-screen and Kodachrome fantasy; *How to Write a Letter*, in "small-screen" and black and white; and *How to Type*, also in monochrome and the conventional ratio.

One member of the Unit has recently had the opportunity of making a few hasty shots with a new British 8mm. anamorphic lens not yet on sale. His tests proved satisfactory, definition being particularly good, and development of the lens is awaited with great interest. E. H. Butler, 14 Benhurst Avenue, Elm Park, Hornchurch, Essex.

how it was done. He said he never shoots after 11 a.m. or before 3 p.m. so as to avoid the blue effect of blue skies. In any case, he uses a very light yellow filter which is light enough not to disturb the colour of the background." The Editor, P.O. Box 4, Merebank, Natal, S. Africa.

Included in a screening of the Ten Best of 1954 under the auspices of the Rotary Club of Jersey were home processed shots of a Rotary Old Folks' Club outing held two days previously, together with 4 minutes of the arrival of fellow Rotarians from France shot on the morning of the show! All these scenes were accompanied by a tape commentary—a tribute to the speedy work of Stanley Jepson. An appeal for funds for the Rotary Old Folks' Club realised over £39. Many scores of people were turned away from the 300 seat Town Hall, and an enthusiastic review of the programme appeared in the local Press. S. Jepson, "Brentcliffe," St. Aubin, Jersey, C.I.

The Secretary of Welling and District C.C. John Hornsby has relinquished his post and is succeeded by W. E. Osborne, 110 John Wilson Street, Woolwich, London, S.E.18. A new member was elected as treasurer. Further progress has been made on the Club's current 8mm. colour production *Fish for Supper*.

Help for the Beginner

Pinner C.S. members are all out to help the beginner. In addition to their usual fortnightly Monday meetings, for which a full programme has already been organised, they are to devote intervening Mondays to giving special encouragement to less experienced amateurs by running a competition between two teams of new members. A more experienced member will guide each team, giving them a rough outline of a script and an agreed amount of stock, and then leave them to produce a short silent film entirely on their own initiative. The two films will be shown later in the season at a regular club meeting, and the results compared.

The Society's fifth annual public show was held at the Conservative Hall, Pinner, on 16th Nov. The programme was made up of club and members' films. The 1956 Ten Best programme, which includes the club's

The Film They Said Could Not Be Made

Potters Bar C.S. members were recently guests and hosts on consecutive evenings. The Society visited Wanstead and Woodford C.C. and much enjoyed a public show of members' films, including the Ten Best winner, *Flick Knife*. Travelogues and documentaries were included, but the guests felt that the hit of the evening was a football pool comedy, *Pools Paradise*.

The following evening the Society welcomed Walthamstow C.S., who presented two colour films and a monochrome documentary. After the interval, Potters Bar members showed some of their own work, including a fantasy, a travelogue and a documentary: the two new club productions, *Watcher by the Dead* and *The Man and the Snake*, were then given their first screening. Both films will be included in the Society's third Festival of Amateur Films, which is being presented in November.

Their latest *Newsletter* contains a rare story of an amateur having censorship trouble. Dick Hamilton, a member whose production ideas are the subject of controversy elsewhere in the magazine, writes: "If I said my Youth Club film was the film they

said could not be made, you would think I was pulling your leg, or trying a publicity stunt; but I'm not! This film is about a shy young man in search of a girl-friend, and the adventures and embarrassments he undergoes before he finds the girl of his dreams.

"Before we started filming, I rang up a knowledgeable friend in the City Education Department and asked if we needed permission from anybody to film in the parks. He said not, so preparations continued, and the day before we were due to film I contacted the police in the park, just to notify them of our activities. 'But you need permission from the Committee,' they said. 'Anyway, we'll let you carry on tomorrow providing you get permission on Monday.' I rang up the Deputy Chairman and got permission, and plans went forward to film again on the following Sunday; but late on Friday night I got a message to say that permission had been withdrawn, and that I was to see the Chairman before permission was granted again.

Teddy Boy Trouble

"I saw him next morning, and he told me that as there was a Teddy-boy type in the film (which was untrue) the film would be unsuitable for showing to Youth Clubs, and would tend to encourage immorality and irresponsibility among them. I pointed out with some indignation that I had, in fact, considerable experience of Youth Clubs, actually lecturing and advising on the sort of films that were and were not suitable for them; but the only answer I got was, 'Of course, it may be all right from your point of view, but it isn't from ours' . . . I left in a state of complete fury."

Mr. Hamilton goes on to describe how he thought of arming himself with written opinions from teachers, clergymen, Youth Club leaders, "and even the British Board of Film Censors, whom I knew would be helpful," to endorse his views on the suitability of his film for youngsters. But Mr. Hamilton must have forgotten the case of Lorenza Mazzetti, whose script for a film on Teddy boys was refused approval by the B.B.F.C. because it did not conclude "by uncategorically condemning them." (The film was intended as a compassionate examination of the causes of the cult!)

Luckily, Mr. Hamilton did not have to discover for himself that the B.B.F.C. can be as perverse as any local committee. He concludes: "Before my plan could be put into action, I got a letter from the Committee saying that permission was granted unconditionally. This was exactly what I wanted; and yet, human nature being what it is, I felt somehow disappointed." Secretary, John Bearman, 59 Laurel Avenue, Potters Bar, Middlesex.

Gold Star Shows

I Spy, Finchley A.C.S.'s current 8mm. production, is progressing under the new title of *Paper Chase*. 180ft. of film has so far been shot. Two members recently visited Edgware to film and tape record the Watling Fair held in aid of the Watling Community Building Fund. Members continue to attend Kevin Brownlow's shooting



Beginning a New Reel
A familiar-looking camera surmounting the wedding cake—the bride-groom has acquired a number of such cameras in the form of Ten Best "Oscars"—a short film shown at the reception, with recorded commentary by bride and groom. If you can't recognise them, those enchanting words, "Bride and Groom," should help you identify them, for this is the title of the Grasshopper Group's pixilated fantasy; and the Group's chairman is John Daborn. His bride is Audrey Vayro, who has appeared in a number of his films, including "Paintbox Holiday," which was shown on ITV and won a major prize. Good luck to them both!

sessions on *It Happened Here* in a variety of capacities.

October club visits included trips to Hendon Camera and Cine Club and St. James' at Bowes F.U. The Society has arranged a programme of Gold Star and 4 star winners from the 1956 Ten Best contest, to be held on Wednesday, 4th Dec., at 7.30 p.m. at the Congregational Church Hall, Victoria Avenue, Finchley. Details from J. E. Morin, 473 Archway Road, London, N.6.

How it Began

Members of Hendon Camera and C.C. recently welcomed visitors from Hampstead, Willesden and Finchley clubs. The occasion was a lecture, "How Cinematography Began," given by B. W. Coe of Kodak Ltd. Fountain Films, the Club's cine section, experienced copyright difficulty with their proposed version of W. W. Jacob's *The Monkey's Paw*. A shooting script had been prepared, and preliminary shooting was already under way, but at the last minute the anticipated concession was not given, and the project has had to be shelved for the moment. Regular meetings are held at the Methodist Institute, the Burroughs, London, N.W.4, every Friday, at 7.45 p.m. The new Cine Secretary is Jack Wick, 27 Beaumont Close, London N.W.9. (Tel.: Colindale 6053.)

HammerSmith C.C.'s latest 16mm. comedy, *Bachelors Do Marry*, is almost complete, and director Sid Levin anticipates that the film will be rather longer than average. The story concerns a bachelor's attempts at seeking a wife through the personal column of a newspaper. The film has been shot at 24 f.p.s., presumably with the intention of eventually adding sound track.

Another Club member, Ken Ferguson, has finished his first story film—*No Luck for Tony*, an 8mm. production shot on Super X with a Sportstar. This drama concerns a gang of youths who hold up a van carrying a payroll, and tells of the unhappy consequences of their plan. New members are very welcome. The Club

meets every Wednesday evening at Westcott Lodge, The Mall, HammerSmith (alongside the Thames). For membership apply to Ken Ferguson, 19 Larden Road, Acton, London, W.3.

Manchester C.S. is again running an open competition for members' films on any gauge and any subject. The only ineligible films are those which have won awards in earlier contests. The group's 1956 Ten Best presentation is being held on 2nd December in the Lesser Free Trade Hall, Peter Street, Manchester, and tickets are available at 2s. 6d. each from the Hon. Secretary.

Meetings are held on alternate Wednesdays at Fernley House, St. Ann's Square, Manchester. A very full programme of amateur and general interest films has been organised for the season, and screenings will be given during the fortnightly meetings. Full details of activities are available from the Hon. Secretary, Ian P. Lauder, "The Wyndlands," Lyme Road, Disley, Cheshire.

Forging Ahead

"Although you have not heard from us for over a year, High Range A.C.S. has been far from inactive," begins a letter from this Indian group. And judging by what follows their claim is more than justified. Since the Society's formation only two years ago, interest in cine has grown to such an extent that "at least half the European population now own cameras." The first group production, *The Big Race*, was completed in mid-1956, and has since been screened at several public shows.

Nightmare, the Society's second film, needs only a few more scenes for shooting to be complete, and is shaping very satisfactorily. "It uses the rather hackneyed dream technique with both monochrome and colour sequences, but so long as the end product is satisfying, why worry about the technique?" says the Society, a little ambiguously. They hope to complete *Nightmare* in time for the Top Ten contest organised by the A.C.S. of India, Bombay.

amplifier for the G.B.B. & H. 601 for use with poor tracks'—Ewan W. Holburt, Diocesan Film Unit, 15 Saxonia Road, Liverpool, 4.

Assistance in the production of an 8mm. film.—G. Davey, F.P.S., 6 Beach Road, Shoreham-by-Sea, Sussex. Mr. Davey has an H8 camera, lighting, titling and editing equipment; has just completed his "first serious attempt at cinematography"—a puppet film—and now wants to make a film featuring live actors.

Instruction manual for GeBoscope A.—J. Maynard, 10 Cumberland Court, Great Cumberland Place, London, W.1.

Offered

Back numbers of *A.C.W.*: 1947, April-June, Sept.; 1948, May, Nov.; 1949, April, May, Aug.-Dec.; 1950, Jan.-Dec.; 1951, Jan.-Dec.; 1952, Oct., Dec.; 1953, July; May 1955-April 1956 (bound); 1956 May-Dec. *Pathoscope Monthly* and *Gazette*, Nov. 1949-May 1957 (incomplete).—Offered for cost of postage and packing by W. B. H. Baxter, 85 Tattersall Gardens, Leigh-on-Sea, Essex, who asks applicants not to send money in the first instance or to expect a reply if unsuccessful.

8mm. shots, colour or black and white, of city of Sydney, beaches, Blue Mountains of N.S.W., for cost of stock.—Bob Giuppre, 15 Murrive Road, Bondi Beach, N.S.W., Australia. Mr. Giuppre's equipment includes a Bolex 88 camera with 13mm, Yvar f/1.9 and 38mm. Kinotol (Japanese) f/1.9, Bilora tripod and Eumig P8 projector. He expects to get one of the new Japanese Canons (test report in *A.C.W.* is coming) with 6.5mm. f/1.8 and 75mm. f/3.2, and on order is a still camera, the Hasselblad (cost about £200 here), the lenses of which he hopes he may be able to adapt for the cine camera.

Query Corner

Wanted

8mm. Kodachrome shots of Calcutta street scenes, including exteriors of Great Eastern Hotel and City College, Amhurst Street, plus human interest close shots.—F. W. Ellis, Redroof, Newton Road, Geddington, Kettering, Northants.

16mm. Kodachrome shots (16 f.p.s.) of Ryder Cup match at Lindrick, Notts.—D. F. Murray, New Court, South Ascot, Berks (who made the journey specially to film this event—and then went down with flu).

Any news of the whereabouts of the original of the *A.C.W.* Gold Star film, *A Change in the Weather* (16mm. Kodachrome and black and white) which seems to have vanished from the labs.—Alan Patillo, c/o Grasshopper Group, 153 Manor Green Road, Epsom, Surrey.

Club or lone worker to make films illustrating the manufacture of colours and pencils, shooting possibly on Saturday mornings.—George Rowney & Co. Ltd., 10/11 Percy Street, London W.1. (who say that they would find professionally-made films uneconomic, since they are required not for general distribution but for the training of the staff).

16mm. colour shots (preferably at 24 f.p.s.) of London to Brighton old crocks' rally and other shots of motor racing interest, or someone to take such shots.—S. Walsh, 3116 Stocker Street, Apt. 2, Los Angeles, 8, California.

Ideas for building a portable horizontally-operating self-erecting wide screen (about 9ft. x 6ft.) and a portable, collapsible projection booth, and a design for a booster

The Society's first annual film competition attracted six entries, but although this was fewer than was hoped for, the standard was felt to be commendably high. Judging was by means of audience voting papers, and the Best Film of the Year award went to J. C. Inglis's *Spring Symphony*. He also took second place with a monochrome production, *Scottish Sportsmen*—the only monochrome film entered. All entries were on 8mm.

India's present economic crisis is affecting the import of stock and cine equipment. Both have been drastically cut, and the Society are finding that stock in particular is becoming very scarce. Hon. Secretary, R. G. Walker, Gundumallay Estate, Talliar P.O., Kerala, South India.

Murder and All That

Bloodthirsty temperaments have been revealed by members working on the script of *St. James at Bowes F.U.* new production, the Secretary tells us. Ingredients so far incorporated include a murderer, an empty house, and "a jacket that floats around unaided." The Unit's new constitution is enabling work to proceed very favourably, and an 8mm. film, *The Young Puppeteers*, has been finished and the 16mm. *Visitors Welcome* is in its final stages. Progress is also reported on a film showing the building of the new Wood Green Town Hall. Members of the Council who were shown the production, as yet unfinished, expressed their pleasure with the results so far obtained. Secretary, Tony Roberts, 85 Winchmore Hill, London, N.21.

We closed for press earlier than usual on this special number and are sorry that many club reports have had to be omitted. Reports and pictures for the normal issues should reach us by the 20th of the month for inclusion in the number published on the 25th of the following month. But the earlier you send them, the better we like it. News of forthcoming events should, in particular, be submitted as much in advance as possible.

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Altrincham. 27th Nov., 7.30 p.m. Presented by Ray A.C.G. at Stamford Hall, Altrincham. Tickets 2s. 6d. from 21 St. Austell Road, Manchester, 16.

Halesowen. 28th Nov., 7.45 p.m. Presented by Halesowen C.C. at Borough Hall, Halesowen, Birmingham. Tickets 2s., children 1s. from T. Farmer, 13 Cross Street, Halesowen, Birmingham.

Halifax. 2nd Dec., 7.30 p.m. Presented by Halifax C.C. at Marlborough Hall, Crossley Street, Halifax. Tickets 2s. from J. D. Morley, Rosendale, 5 Moor Lane, Illingworth, Halifax.

Manchester. 2nd Dec., 7.30 p.m. Presented by Manchester C.S. at Lesser Free Trade Hall, Manchester. Tickets 2s. 6d. from J. P. Lauder, The Wyndlands, Lyme Road, Disley, Cheshire.

Pontefract. 3rd Dec., 7.30 p.m. Presented by Pontefract and District A.C.S. at Assembly Rooms, Pontefract. Tickets 2s. from Greens of Pontefract Ltd., Photographic Dealers, Pontefract.

Bradford. 4th Dec., Evening. Presented by Bradford C.C. at Southgate Hall, Thornton Road, Bradford. Tickets 1s. 6d. from A. C. Whitehead, 58 Pasture Lane, Clayton, Bradford.

Barnsley. 9th Dec. Presented by Barnsley A.C.C. at Arcadian Hall, Barnsley. Tickets 2s. from H. H. Wikeley, 34 Royston Lane, Royston, Nr. Barnsley.

Rugeley. 10th Dec., 7.45 p.m. Presented by Rugeley P.S. at Rugeley Town Hall. Tickets 2s. from W. C. Barham, 35 Market Street, Rugeley.

HOME SHOWMAN'S HISTORY OF WESTERNS

(Continued from page 757)

some top-class players—McLaglen, Stuart Holmes, William Russell, Marguerite de la Motte and Mary Alden. *The Beloved Brute* is still regarded as a film of the highest standard.

These were stylish westerns. Since their first announcement that they intended to make their cowboy films "appeal to all audiences, not only to the poorer classes," Vitagraph had done much to make the western fashionable. Their outdoor epic, *Pioneer Trails* (*Out West*, 2 x 300), had made box-office records, and the original stories of their "North Westerns" had established them already at the best houses.

In *Steele of the Royal Mounted* (*At All Costs*, 1 x 300) Bert Lytell played a young man who joins the Mounted Police to forget a love affair, but finds himself drawn into it all the more deeply. Concisely directed, beautifully photographed, and jam-packed with action, the film succeeded wherever it was shown. *The Ranger of the Big Pines* (*The Outcast*, 1 x 300), another Vitagraph "North Western," told of the difficulties experienced by a forest ranger in keeping State lands free of illegal cattle-farming. Helene Costello, in her first adult role, was supported by Kenneth Harlan and Eugene Pallette.

The North-West was also a favourite location for serials; the propensity of saw-mills, waterfalls and forest animals for causing violent deaths was the serial director's dream. Ruth Roland—the "Serial Queen"—made *The Timber Queen* for Pathe in 1923. Val Cleveland directed, with Ruth Roland, Charles Hutchison and Van Rain starring. The single episode from this serial released on 9.5mm. was entitled *Towards the Abyss*; Ruth's inheritance of a lumber camp is strongly contested by some of the camp's personnel. They plot to kill her, and as she checks her timber supply from the top of a freight truck, they remove the brakes, and the truck gathers speed towards the abyss at the end of the line. The

Where to See the 1956 Ten Best

Applications for tickets should be sent to the clubs concerned—not to A.C.W. Enclose s.a.e., please

St. Albans. 10th Dec., 8 p.m. Presented by Marconi Instruments F.S. at Marconi Hall, Long Acres, Hatfield Road, St. Albans. Tickets 2s. from F. B. Jones, 50 Lemsford Road, St. Albans, Herts.

London, S.W.1. 10th Dec., 7.15 p.m. Presented by Whitehall C.S. at Metropole Hall, Whitehall Place, S.W.1.



A scene from "Sakura," colour film based on the willow pattern legend. This Ace Movies picture is one of the films you can see in the presentations listed here.

Tickets 2s. from G. R. Brandon, 49 Topstreet Way, Harpenden, Herts. **Bournemouth.** 13th and 14th Dec., 7.30 p.m. Presented by Bournemouth and New Forest C.C. at St. Peter's Hall, Hinton Road, Bournemouth. Tickets 2s. 6d. from D. E. Brider, Brider & Son, Chemists, 101 Bellevue Road, Southbourne.

Birmingham. 14th Dec. Presented by Birmingham Cine Arts Society at St. John's Hall, Ivor Road, Sparkhill, Birmingham 11. Tickets 2s. from F. A. Inshaw, 8 Corrie Croft, Sheldon, Birmingham 26.

Aldershot. 1st Jan., 1958. 7.30 p.m. Presented by Aldershot Camera and C.C. at Central Ballroom, Cross Street, Aldershot. Programme 2s. 6d. from W.O. II C. A. Pearce, No. 4 W.O.'s Married Quarter, Keogh Barracks, Ash Vale, Nr. Aldershot, Hants.

Shrewsbury. 2nd Jan., 7.30 p.m. Presented by Shropshire P.S. at Banquet Room, The Music Hall, The Square, Shrewsbury. Tickets 2s. from H. B. Eldred, 23 Wyle Cop, Shrewsbury.

Hastings. 10th Jan., 7.30 p.m. Presented by Hastings and District C.C. at White Rock Pavilion, Hastings. Tickets 2s. from R. O'Hara, 42 Kenilworth Road, St. Leonards-on-Sea.

Hebden Bridge. 11th Jan., 7 p.m. Presented by Hebden Bridge Literary and Scientific Society at Little Theatre, Holme Street, Hebden Bridge. Tickets 1s. 6d. from Kenneth T. Crabtree, 6 Market Street, Hebden Bridge.

situation looks hopeless, but the lurching carriage has been spotted. It's a race against time for Charles Hutchison ("Lightnin' Hutch") to reach the railway track and attempt to save her. . . .

The Timber Queen had a comparatively modern setting. Nothing would shake the delusion of silent-film audiences that the West of the 'twenties was every bit as wild and woolly as that of the 'seventies, and films like *Cowboy Tony*, *The Last Commandment* and the Edmund Cobb pictures only made them more than ever convinced. Edmund Cobb portrayed the conventional cowboy, but the dust of his "home-town" was disturbed as much by motor cars as by galloping horses.

In his most representative film on 9.5mm.—*The Mantamer*—he plays a cowboy who loves a fight almost as much as he loves his sweetheart. Cobb had intended to be a politician—his grandfather was a senator and a state governor—but he finally decided to enter the theatrical profession. Unlike many of his contemporary stars, he braved the onrush of talking pictures and became well established in the early thirties.

Sound couldn't have arrived at a more opportune moment for the western film producer. Now that Triangle and Vitagraph had gone, and practically every suitable story dealing with the West had been filmed, plots were wearing very thin. Sound added new glamour, romance and excitement to their films—music and effects made a tremendous difference.

But something had gone from the western. The intangible magic of the silent cowboy film was lost; the unique excitement during the tense scenes, when the imagination of the audience fully compensated for the lack of dialogue and sound effects, had vanished. Time had faded out the warmth of those sentimental endings. The hero had cantered away into the sunset for the last time.

The quotations in this survey of westerns are taken from "My Life East and West," by William S. Hart (Houghton, Mifflin Co.) and "Will Rogers," by P. J. O'Brien (John C. Winston Co.). Both books were published in America and were not available in the U.K.

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16mm. goes on the first British coach tour of Russia. The co-driver, Bruce Ells, seen here with his G.B.-Bell & Howell Autoload, is an amateur movie maker, and will be making a film of the trip. Any difficulty about taking the camera into Russia? None at all, he reports.

ON THE EDGE OF THE WORLD

(Continued from page 766)

example. Here we had a purely humanitarian consideration. The killing had to be done as quickly as possible: elaborate coverage was out of the question. So the build-up shots—loading of rifle, firing, etc.—were filmed *after* the killing.

Another sequence which attempts to describe what going out on a sledge journey involves was shot at varying times and places and assembled into a whole:

(a) The scenic shots for it were taken on a survey journey made by the surveyor and myself.

(b) Shots of the sledge on the move were taken during a journey specially undertaken for the film. Incidentally, we found that strapping the tripod to the sledge gave us some good close shots, in spite of the constant bumping.

(c) Setting up camp was filmed one evening about two miles from base.

(d) Shots inside the tent of the men preparing their pemmican meal, writing their diaries and reading, were taken back at base just outside the diesel shed, so that we could have power for the photofloods.

(e) The preparation and starting off were specially arranged and protracted—we didn't intend going anywhere that day; and to hold the dogs back was difficult as they get very excited when they are about to go off sledging.

Working in this way, I had got the last of the shots I needed three days before the relief ship arrived. Except for a few shots of Port Stanley on the way home, the material was complete. But there were eight weeks of waiting before I would know if it was any good. Fortunately, all but a few shots came out all right. There had been many unexpected frustrations in the making of the film and the final result is a patchwork of shortcomings and compromises. But making the attempt had been an invaluable experience, and if the film does not altogether succeed, at least it tries to say something positive about a worthwhile subject.

I TOOK SOME FILMS TO A PARTY

(Continued from page 753)

well above the seating and makes it impossible for the youngsters to make shadow shapes with their hands. And they love the task of turning all the seats round to face the rear of the hall.

It is amazing how many varieties of plug-sockets there are, so a preliminary visit is worth while if only to find out what type is installed, where the sockets are, and so on. One might makeshift with bare wires and matchsticks, but that is troublesome and may be dangerous. I recommend a set of adaptors—different types of plug each with a short cable ending in a socket that will take the plug at the end of the projector lead.

It is as well, too, to ascertain where the fusebox is, what is the voltage (take a mains voltmeter if necessary), and to work out in advance how the leads to the projector and amplifier can be laid so that no one will trip over them. I like to put them high up, over roof beams or along a picture rail if possible, and on a side where there are no exits.

If you can introduce novelty into the show, you will get your reward. At one party we showed a short film of an aeroplane which came towards the audience and landed. The passenger door of the plane opened and Father Christmas burst through the screen—a paper one on this occasion. It was a riot! Children love to see familiar things, too. Amateur shots of happenings in their own neighbourhood will be appreciated.

Of course, things can go wrong in spite of the most careful planning. One snowy January evening we had arranged to give three shows, one after another. At the first the Vicar asked us to make a short break in the middle of the programme. That put us back ten minutes. Then, when we came to start the car for the journey to the next party, the wheels failed to grip in the snow and the car sank to the back axle. We had unwittingly parked on the Vicar's flower bed.

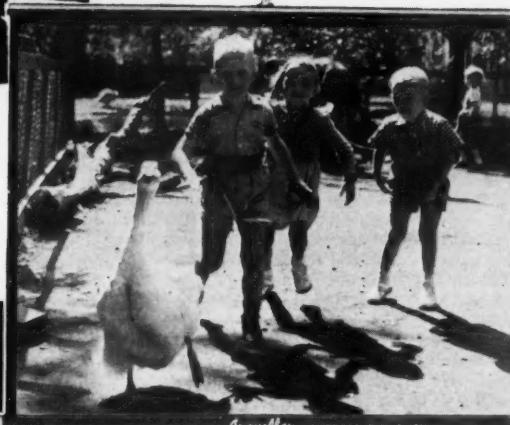
An armful of twigs under the wheels got us out. We were late for the second showing, needless to say, but there, owing to a happy misunderstanding, the parents arrived early for their children, and at the third party we were dead on time.

How do we make contact with organisers of parties of this kind? Generally they approach us, for one good show will lead to inquiries from other organisers. They welcome a healthy programme, well presented, and contrast it in our favour with more expensive and less efficient presentations. Then the Lewisham Film Society, which works hand in hand with the Meridian Film Unit, advertises the service in all its literature.

We usually ask £5 for a show in our own locality, unless, as happens quite often, we are offered a bigger fee! If we have to go far afield—and we have made journeys of thirty miles—we charge rather more; and if the organisers of a party would find £5 a bit heavy, we meet them. Our expenses are lower than if we hired films, for we have our own and look after them; and we are not out to make a profit. Our reward is the pleasure we give to the children.

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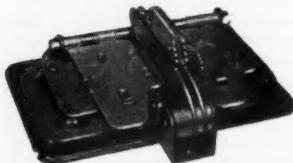
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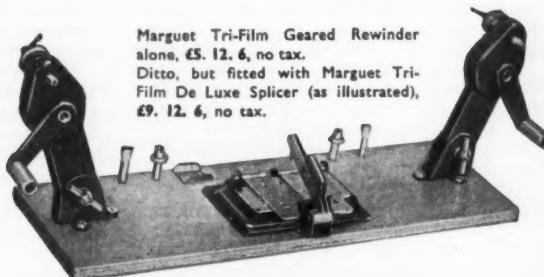
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CARTOONING FROM A TO Z

(Continued from page 785)

same basic shape. I had used this principle in two earlier films, *Oodles of Doodles* and *Linden Lea*, which were filmed in the orthodox way from artwork in a titler. The principle can give some quite interesting results and certainly gives scope for considerable ingenuity; but from my short experiments with drawing on film I knew that extreme mobility of a simple line was the most satisfactory basis for the visuals. The picture ought to be something that was constantly changing.

In order to give some sort of logical continuity, I decided to use an alphabetical basis and draw a series of letters and in some way transform each letter into some object the name of which began with that letter. This was where I began to consult the Pocket Oxford Dictionary. In making out the list of words and drawing some possible transformations, it struck me that in many cases it was not immediately clear what word was being represented, so I decided to start with each letter of the alphabet, then to form a complete word, and to transform the word itself into an object.

This introduced fresh problems, for owing to the small size of the drawing area I could not write words of more than about six letters. Moreover, the words must be the names of objects or actions which could be easily represented by extremely simple symbols. The first few letters presented no great difficulty—often there were several alternatives; but when I reached U and X and found that the shortest words with any visual possibilities were "umbrella" and "xylophone," I began to wonder if the scheme would work. However, "umbrella" contains a lot of narrow letters and I cheated slightly and put "xylophone" in two lines. When the word list was complete I started drawing on the film again, allowing four bars of music for each letter of the alphabet.

It is, of course, necessary to wear thin cotton gloves when handling the film in order to avoid greasy finger-marks. These gloves are sold as "sleeping gloves." I certainly wore them during the night hours quite often—but not to sleep in. Over a 'light-box' consisting of a piece of translucent plastic supported over an electric lamp, I placed a crude but effective device made up from some old picture-moulding, a piece of glass, a piece of card, some tracing paper, four gramophone needles and a good deal of the invaluable and ubiquitous sticky tape. The object of this contraption was to hold the film in position over three grids drawn on tracing paper, each the size of the film picture-area and arranged in the relative position of three consecutive frames.

Four sprocket holes fitted over the gramophone needles which acted as registration pins. In this way, the drawing on any frame could, by reference to the grid, be copied either exactly or in a modified form on to the subsequent frame. This method was suggested to me by the secretary of the Grasshopper Group, and proved to be extremely effective. When I needed to repeat a frame, as, for instance, when I wished a word to remain as stationary as possible long enough for it to be read, I drew the letters on a piece of

tracing paper, taped the paper in position over one of the grids, and traced off the letters on as many frames as necessary.

My great hero Norman McLaren has some device whereby an image of the frame he has just drawn is projected in some way on to the next frame to act as a reference for the subsequent drawing; but in spite of a great deal of mental effort and experiment with mirrors, prisms and magnifying glasses, I haven't been able to figure out how it works. Any ideas or advice from optical experts would be much appreciated. Incidentally, since finishing *Short Spell* I have seen some of McLaren's work again and have realised that instead of trying to copy the same identical image from frame to frame as I did, he makes use of the optical step-printing process to give a freeze-frame where a static picture is required.

After working fairly solidly for about six weeks I reached letter Z and thankfully drew the "END." I had no 35mm. rewind, and rewinding nearly 2000ft. of film by hand was almost the most tedious part of the entire operation. When the film was projected for the first time, even the projectionist was quite impressed (and you can imagine how blasé projectionists are), so it seemed worthwhile to draw an opening title and then to have a print made. In doing the drawings, I had been working in black line, leaving a large area of clear film. Any area of clear film soon shows dirt and scratch marks; so it seemed best to use my hand-drawn original as a negative and project a print in which the drawing is in white line on a black background, even though some of the objects look a little strange (for instance, eyes with white pupils!).

It is possible, of course, to make a film by scratching on black film as McLaren has done in *Blinkity-Blank*, but this method is more difficult because it is not possible to look through the film at a system of reference-Grids as when using clear film.

The success of *Short Spell* may encourage other people to try the technique. If you're thinking of doing so, be bold. Simplicity is the great thing; matchstick figures and basic symbols are the things to draw. Slight discrepancies in individual frames are lost in the rapidity of the film's movement, so don't worry if you can't draw. Verve and vitality must be the watchwords when drawing on film.

There are a number of possibilities for the development of the technique; the use of colour is extremely fascinating and not too difficult, and there is also the possibility of combining drawing with live-action, and combining additional sound effects with a normally recorded sound track containing dialogue and music.

Why not see what you can do? Even if your film isn't a complete success it will show you how an effect can sometimes be achieved in a few frames, and will encourage you to tighten up the tempo when editing your live-action films.

"Short Spell," on 16mm., is included in the Ten Best programme now in circulation. (Show Diary is on page 822.)

In response to a large number of requests, a cartoonist's own corner of A.C.W. will be published from time to time.

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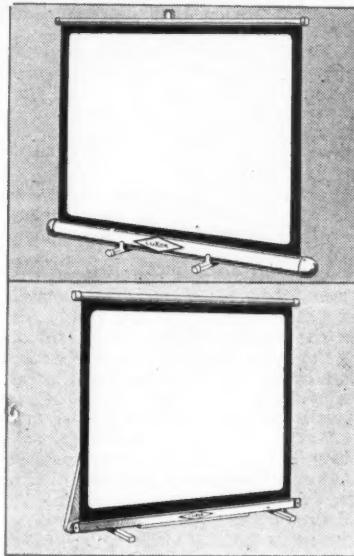
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BRITAIN THROUGH THE WINDSCREEN

(Continued from page 792)

shell procedure, using one rather nice pictorial sequence, immensely satisfying in itself, to typify a part of Britain.

It was all rather different to making a film of your annual holiday in one particular part of the country, for we had a pretty wide canvas to cover. Operation Nutshell enabled us to do it, to squeeze into one film all those things visitors to the Old Country expect to see. Dorset and Devon, Plymouth and Portsmouth, Canterbury, Stonehenge, London, Liverpool and the Lakes, Oxford, Cambridge, Edinburgh and the Black Country . . . it all sounds revoltingly like a revolving picture postcard stand. But mounted within a framework of morris dancers, steel-workers, fishermen, street musicians, huntsmen, hikers, punters, stone-masons, beefeaters and silk-hatted stockbrokers, the all-important human interest not only identifies the film with the British way of life, but also carries it along at a good fast pace.

Pace is important with this kind of film—especially when it runs to nearly 2,000ft. Future audiences are likely to be very mixed indeed and will contain an infinitesimal proportion of those specialists who might sit entranced through a reed-to-reed description of the method of weaving a willow basket, or a page-to-page commentary describing the departed glories of some long dead castle.

Action will be what they want—and variety. Keep them guessing! Cut from the helicopter at Farnborough Air Display to the astonished upward stare of a unicorn ornamenting the upperworks of Hampton Court. Then back to the whirly-bird, as it flies over a fluttering Union Jack and an imperious-looking lion. Then look down on the sentries changing guard on the terrace of Windsor Castle. Cut from the Australian flag, driven into big close-up on the bonnet of our car, to the rampant lion of Scotland flying over the succeeding shots of a Highland gathering.

Again, as the rustling, leafless branches of the trees fade-out against a wind-driven autumn sky, carry over, on the sound track, the sad note of the trumpet which sounds the death knell of the dying year and mix it to the martial fanfare by the heralds which accompanies the fade-in of the Lord Mayor's Show—the last of our touches of pageantry before winter came.

Winter, of course, was what we had been waiting for. Snow! How passionately we desired to be granted the boon of some snow—stuff we had never seen. We dreamed ecstatically of sledging and snowballing, of rioting with the camera in fields of virgin white. All this, to the local types, savoured of an imbecility not far removed from that of the mad dogs and Englishmen who go out in the mid-day sun. They shrugged their shoulders, however, and assured us—with ill-concealed mirth—that come February we would get all the snow we wanted.

With a few vague evocations of Merrie England still lurking undefeated in our subconscious, we would have preferred snow, plus appropriate robin red-breasts and church bells, at Christmas. But Christmas just drizzled at us.

January came. Still no snow. We sweated anxiously on the meteorological forecasts and gazed hopefully from our third-floor window at least a dozen times a day, impatiently awaiting the pinkish glow in the sky which would, we had been told, signal the advent of the promised fairyland. But we watched in vain. Our hearts were heavy that January.

Then came February and with it—as our English friends had so gleefully prophesied—all the snow we wanted. And a bit more! If I never see snow again as long as I live, it will be soon enough. But we got our pictures, and those, I suspect, will one day intrigue our fellow countrymen more than anything else we can show them. It will certainly transcend our perhaps rather grudgingly allotted bits of green countryside!

The snow sequences are not in colour on account of the vile light. It seems that the search for a combination of heavy snow and bright sunlight in England is about as impossible of consummation as the search in the same country for cold beer. You get it sometimes, but not often. So when you are presented with a countryside-full of snow for the first, and probably the only, time in your life, you don't mess about waiting for the sun to come out. You go right ahead and shoot it in black and white.

Then you have a brain-wave, or what passes for a brain-wave, but is more likely the lingering subconscious impression of something you read in the *A.C.W.* when the first numbers appeared—back in the dim, dark ages—to lighten the lot of the labourer in the photographic vineyard. You edit the black and white negative, send it for printing, and when you get the print back, wrap the lot around a frame made from a shilling's worth of dowel sticks and drop it in the bath along with some fourpenny packets of Johnson's Blue Toner.

The resultant bit of genuinely cold-looking snowscape is then reprinted on to Kodachrome stock and cuts in with the rest surprisingly well. Combined with a fade to the lighting of the lamps of London and the subsequent night scenes, all toned in the same way, it brought our film to its sought-for end.

We hope to screen it one day, back under the Southern Cross. And when we do it will revive two memories—among a pleasant host of others. One is that of the ruptured veins in my frost-bitten feet, sustained in tramping all day after pictures through the slush which our friends omitted to mention as the customary concomitant of snow! The other will be that of writing all those letters to all those helpful people who combined so readily with the friendly wayfarers we met by the roadside to assist us in gathering such a wealth of material to show Britain to Australia . . . *Through the Windscreen.*



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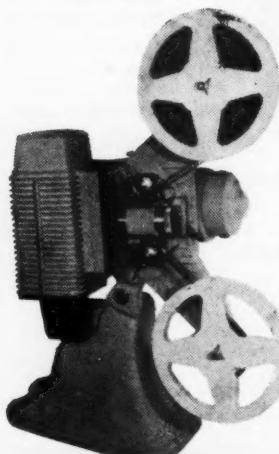
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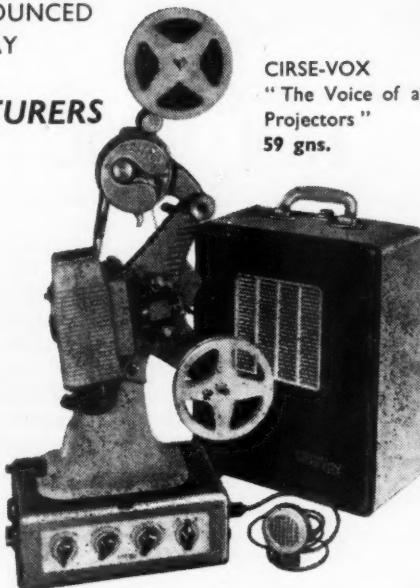
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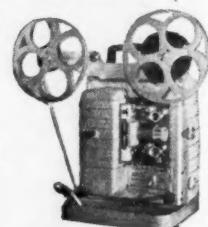
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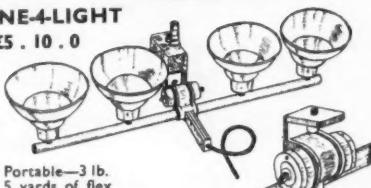
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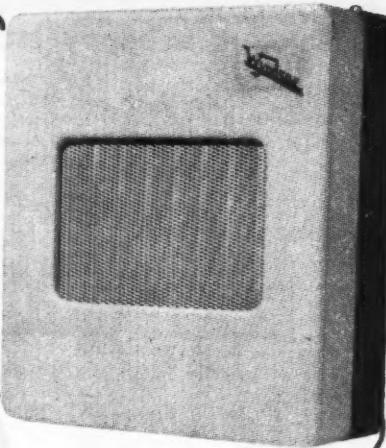


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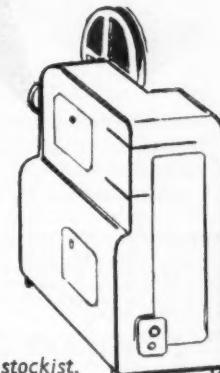
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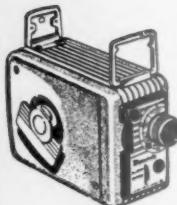
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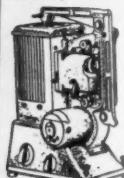
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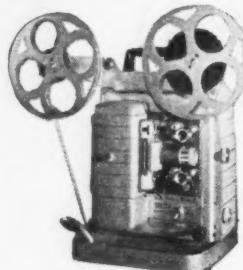
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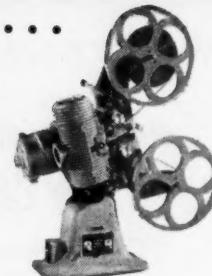
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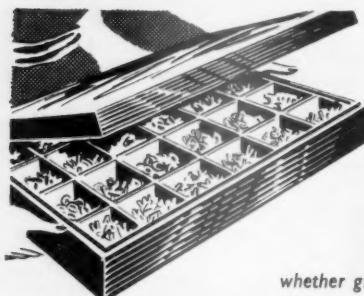
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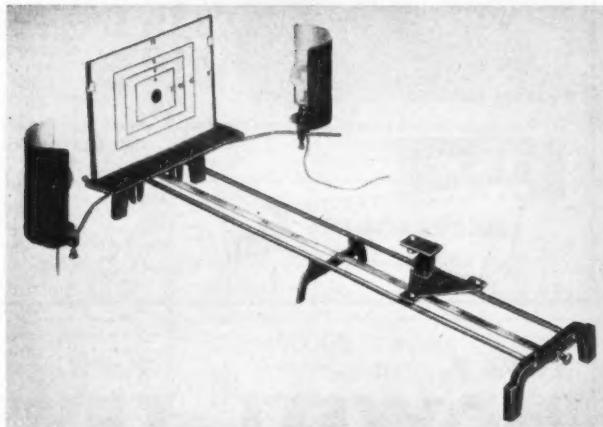
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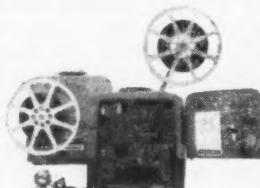
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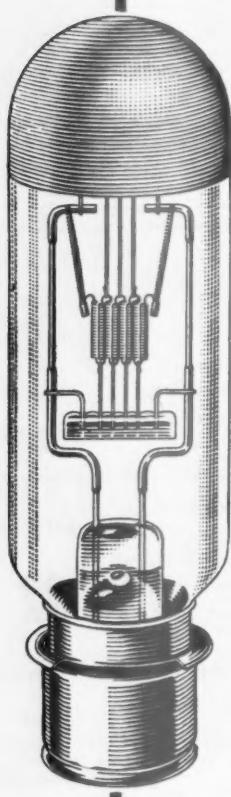
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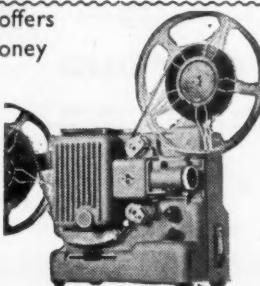
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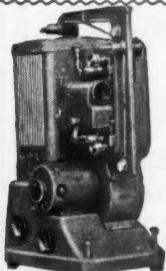


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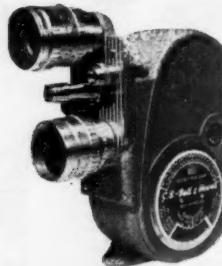
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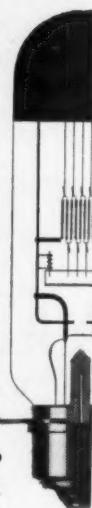
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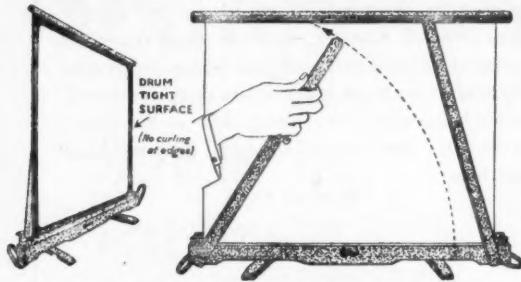
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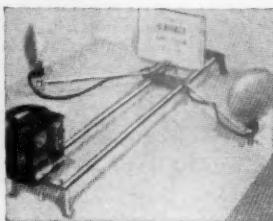
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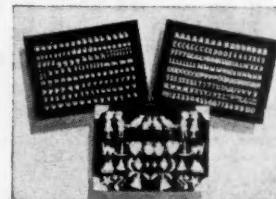
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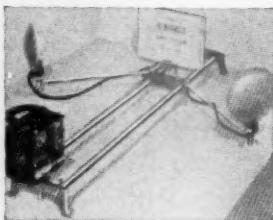
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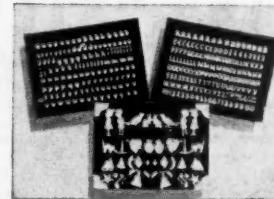
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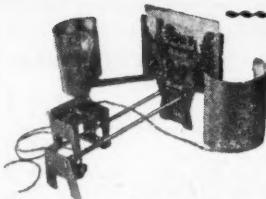
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